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BOOK TWO

ESSENTIAL STYLES

FOR THE DRUMMER AND BASSIST

A Cross Section of Styles as Played by Today's Top Artists

INCLUDES:

- A Play-along CD Covering 20 Grooves– Pop/Funk, Latin & Jazz Styles
- Written Charts for Every Track
- Performance/Listening Suggestions

STEVE HOUGHTON
TOM WARRINGTON

Illustration: Martin Ledyard

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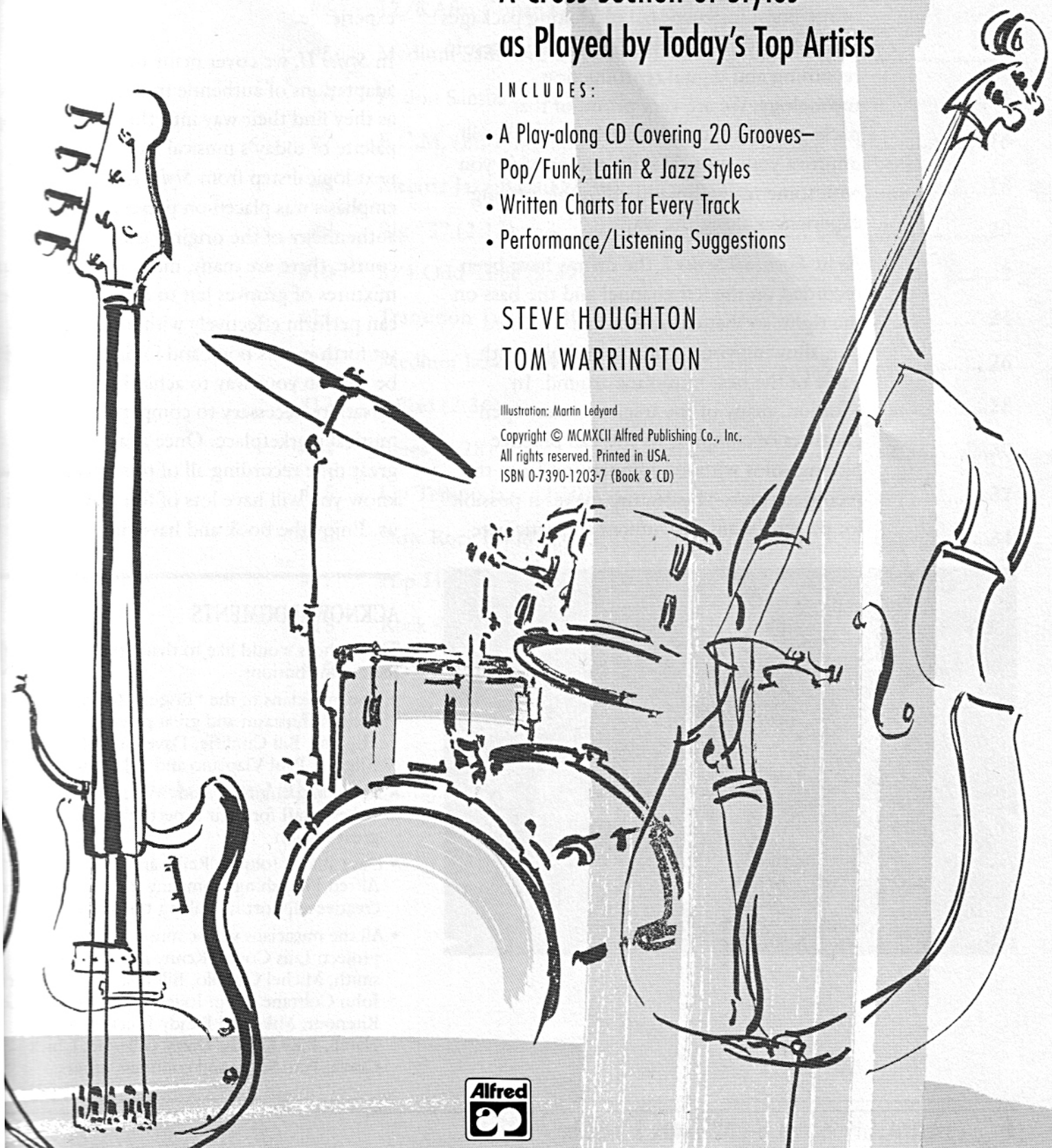


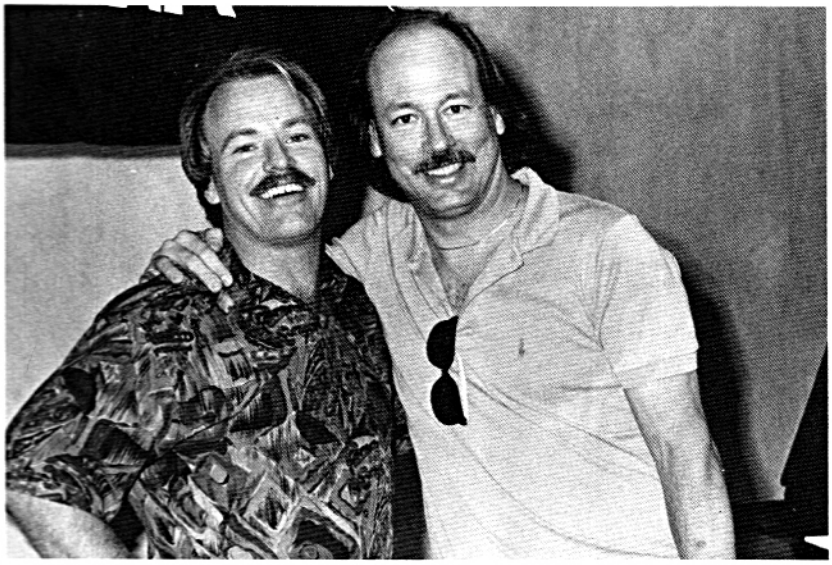
Alfred

FOREWORD

Congratulations! This product represents one of the finest instructional play-along packages available anywhere, utilizing the very latest in recording and digital reproduction technology. We are very proud of this package and are convinced that using it will improve your musical skills and provide you with some really fun and enjoyable playing experiences along the way.

As in *Essential Styles I*, the drums have been recorded on the left channel and the bass on the right, so that either one can be dialed out, allowing you to step in and play with some of the best musicians around. In addition, many of the tracks contain open choruses of comping so you can practice playing solos without competition from the recorded track. This feature makes it possible for players of any instrument to participate and enjoy this truly unique play-along experience.

In *Styles II*, we cover many of the current adaptations of authentic traditional grooves as they find their way into the ever-changing palette of today's musical styles. This is the next logical step from *Styles I*, where emphasis was placed on preserving the authenticity of the original grooves. Of course, there are many, many more styles and mixtures of grooves left to explore, but if you can perform effectively within all the styles set forth in this book and in *Styles I*, you will be well on your way to achieving the versatility necessary to compete in the musical marketplace. Once again, we had a great time recording all of this music, and we know you will have lots of fun playing it with us. Enjoy the book and have fun!



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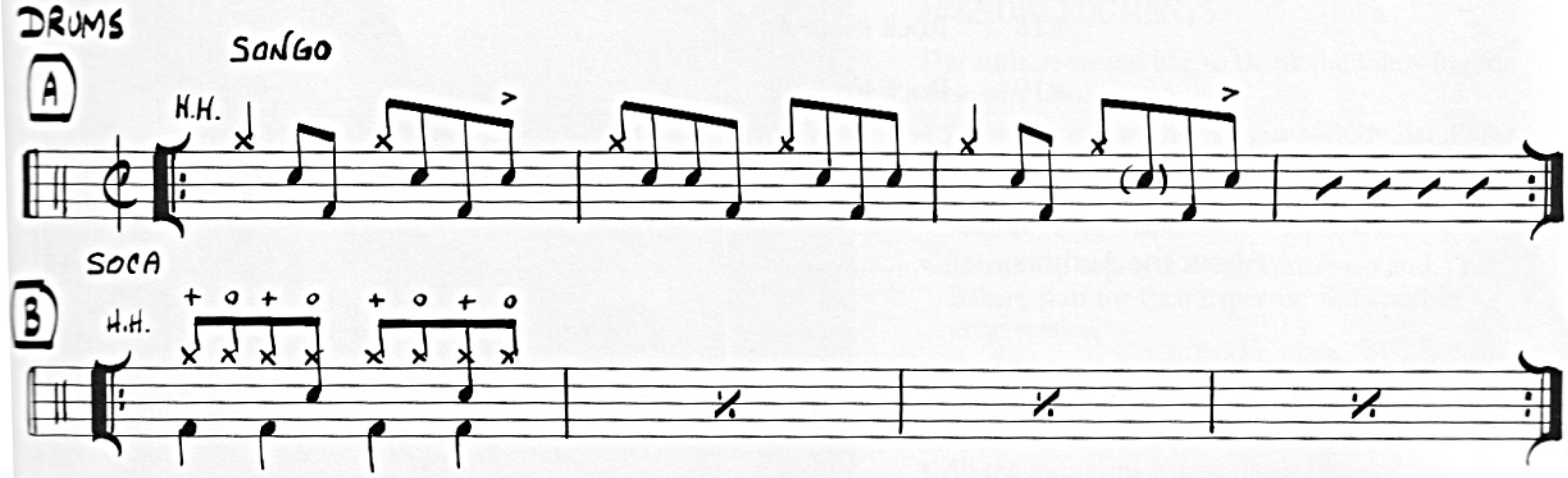
PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

This track demands two different beats. Letter **A** is basically a "songo" with lots of filling and interacting with the auxiliary percussionist. When practicing, use the band punches (♩. ♪) as kicks to solo over. At letter **B**, the track changes to a "soca," a style originating from Trinidad. This style combines soul/disco and calypso; hence, the style was called "so-ca." Work to keep a steady bass drum and smooth hi-hat. The dome cymbal or cowbell will increase the intensity at the end, when section **A** is opened up.

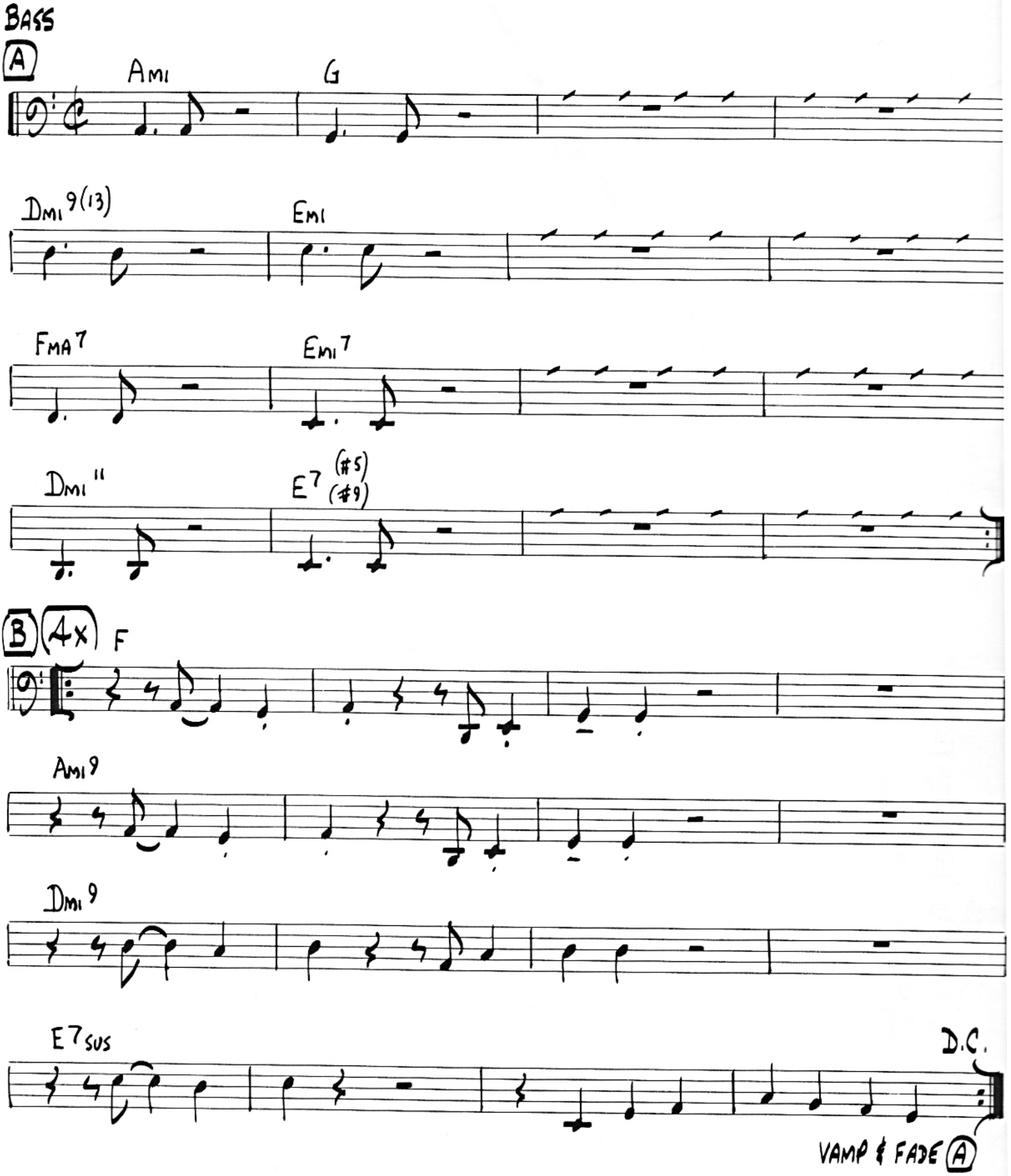
BASS

At the beginning of this track, the bass plays sparsely because the percussionist is featured. Just be sure to play the figures tightly with the ensemble, and avoid playing the anticipations with too much stress or accent (or too much anticipation!). The feel at letter **B** is a "soca", but there is still lots of space in the bass part. All the notes of the figure should lay on the time in a relaxed way.



Note: The drum parts are only intended as a guide for the various beats/styles contained throughout the book. For tune length and form, please refer to the bass part.

TRACK # 1


BASS
A
Ami
G
Dmi9(13)
Emi
FMA7
Emi7
Dmi11
E7 (#5) (#9)
B
4x
F
Ami9
Dmi9
E7sus
D.C.
VAMP & FADE A

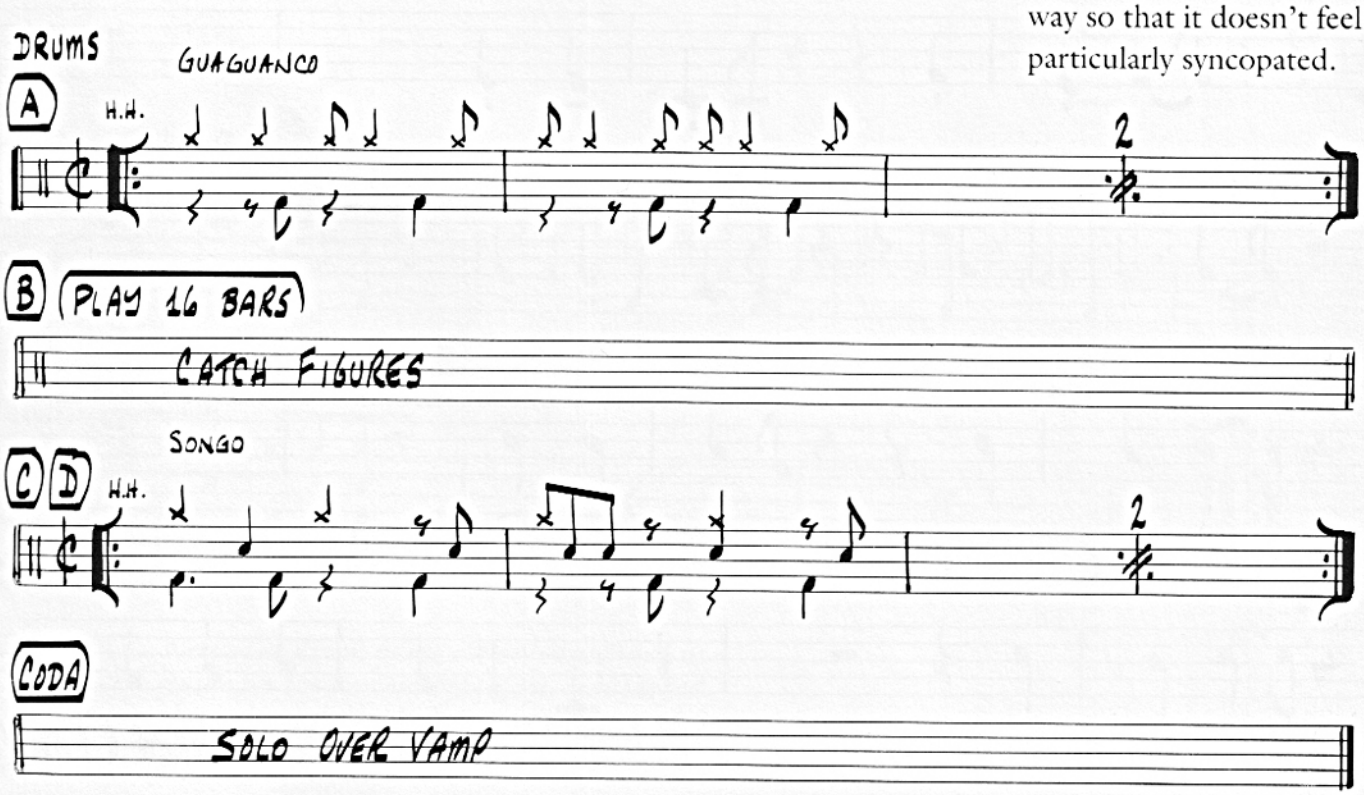
PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

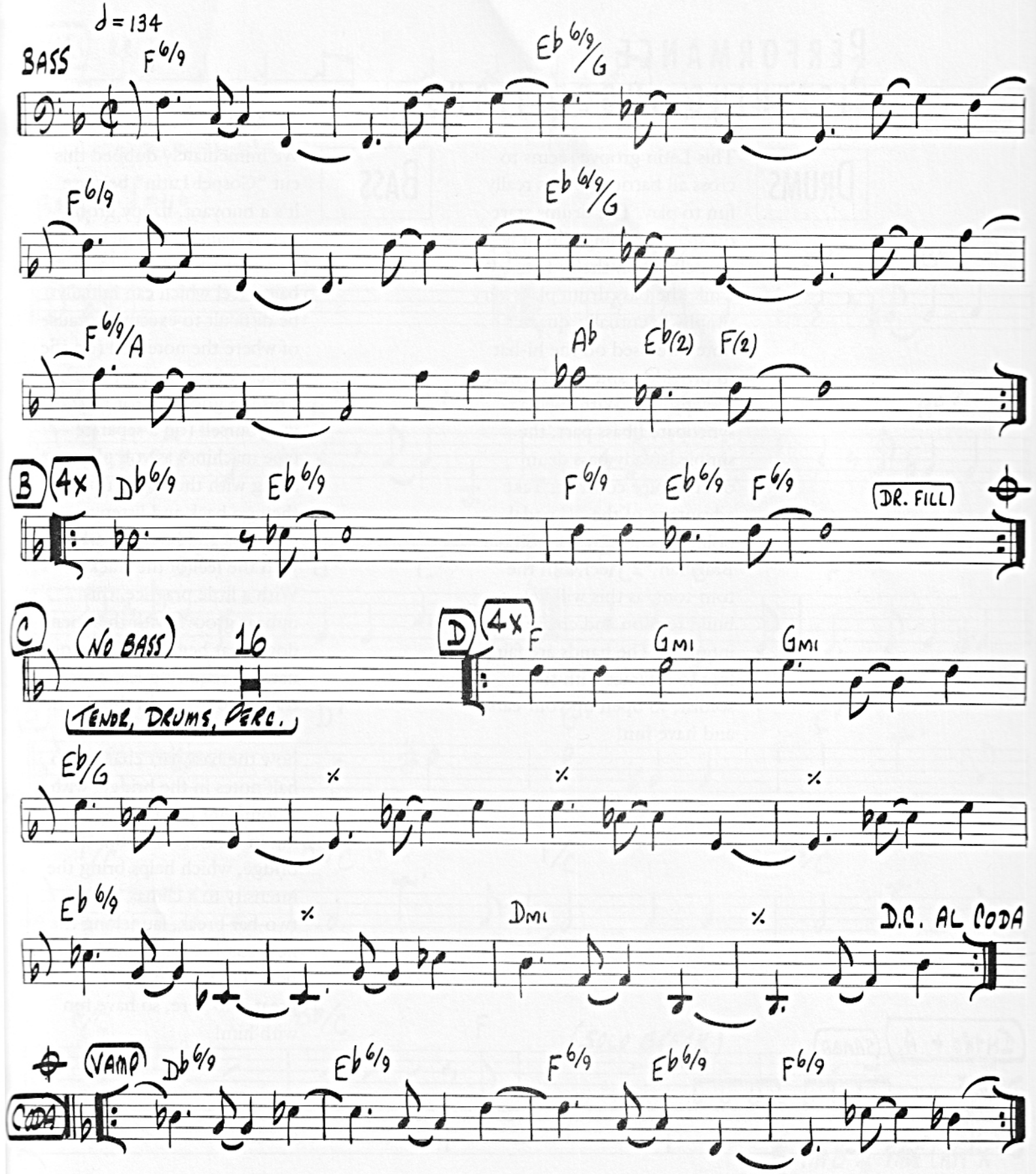
This track also boasts a variety of feels. At letter **A**, a "guaguanco" is the basic feel which is similar to the "songo" used at letter **C**. At letter **B**, just fill around the kicks. Be careful with the odd phrasing at letter **D**, keeping in mind that the drums need to help shape and mark the phrases. Again, the drums should feel free to solo over the out-vamp.

BASS

This track has a similar rhythmic offset to track 3 (where the notes fall on the upbeat of two and on four) but with a faster tempo, so it's a bit more difficult to execute. If you have difficulty aligning this figure with the time, try practicing with track 3 first, playing it until you feel really comfortable. After the percussion solo, the feel changes slightly and beat 1 is articulated, which makes rhythmic alignment easier for awhile. When the original feel returns for the end vamp, it's important to play this syncopated type of groove in a relaxed way so that it doesn't feel particularly syncopated.



TRACK # 2


♩ = 134
BASS
F 6/9
Eb 6/9/G
F 6/9
Eb 6/9/G
F 6/9/A
Ab
Eb(2)
F(2)
B
4x
Db 6/9
Eb 6/9
F 6/9
Eb 6/9
F 6/9
DR. FILL
C
(NO BASS)
16
TENOR, DRUMS, PERC.
D
4x
F
Gmi
Gmi
Eb/G
Eb 6/9
Dmi
D.C. AL CODA
VAMP
Db 6/9
Eb 6/9
F 6/9
Eb 6/9
F 6/9
CODA

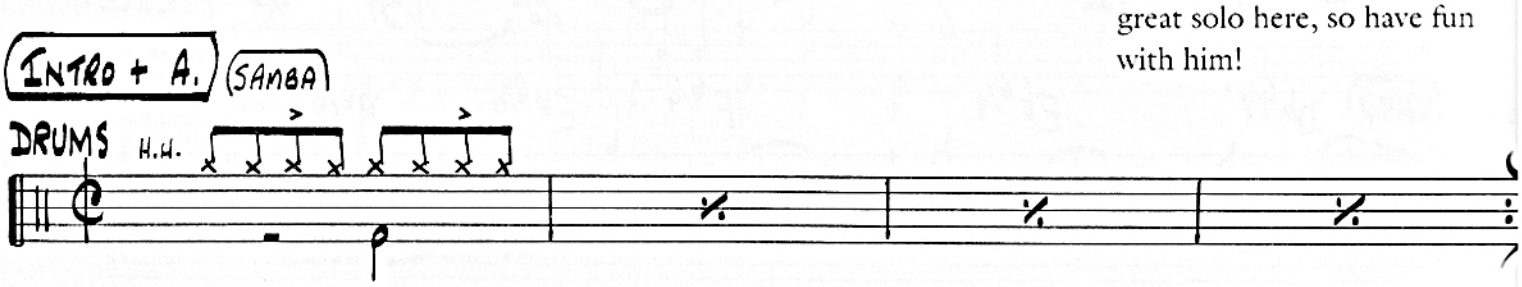
PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

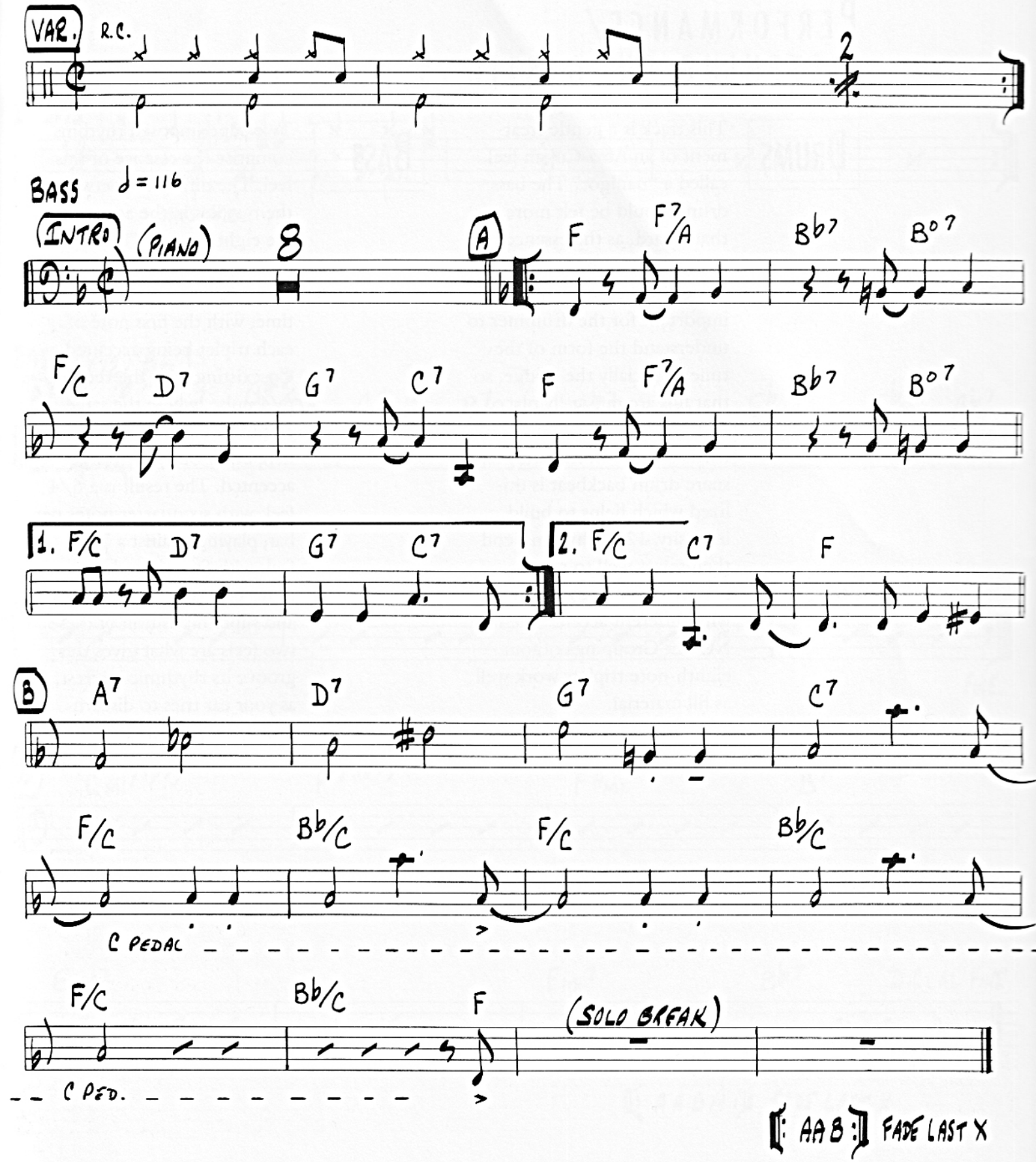
This Latin groove seems to cross all barriers, but is really fun to play. The drums start off sparsely, using almost a gospel feel on the hi-hat, while the bass drum plays very simply. Eventually, quarter notes are used on the hi-hat to provide a smooth, forward-moving feel. With such a syncopated bass part, the simple, steady bass drum offers a nice contrast. Take advantage of the "C pedal point" section by including a Brazilian "2" feel with the tom-tom, as this will help to build tension and create intensity. The hands are fairly free to interact with the soloist, so open up your ears and have fun!

BASS

We immediately dubbed this cut "Gospel-Latin" because it's a buoyant, happy groove that is really fun to play. The bass part is similar to the baion feel which can initially be difficult to execute because of where the notes fall (on the upbeat of two and on four). This is a good cut for recording yourself (on a separate tape machine) as you play along with the track. You can then go back and listen to your feel and how it works with the feel of the track. With a little practice, this upbeat groove with the open downbeat begins to feel more natural, requiring less concentration to maintain the rhythmic alignment. Notice also how the bass part changes to half notes in the bridge, with a dominant pedal point starting in measure 5 of the bridge, which helps bring the intensity to a climax at the two-bar break, launching the next soloist. Bill Cunliffe plays both a great solo break and a great solo here, so have fun with him!



TRACK # 3


VAR.
R.C.
BASS
♩ = 116
INTRO
(PIANO)
A
F
F7/A
Bb7
B°7
F/C
D7
G7
C7
1. F/C
2. F/C
B
A7
C PEDAL
Bb/C
(SOLO BREAK)
C PED.
[: AA B :] FADE LAST X

PERFORMANCE/ LISTENING SUGGESTIONS

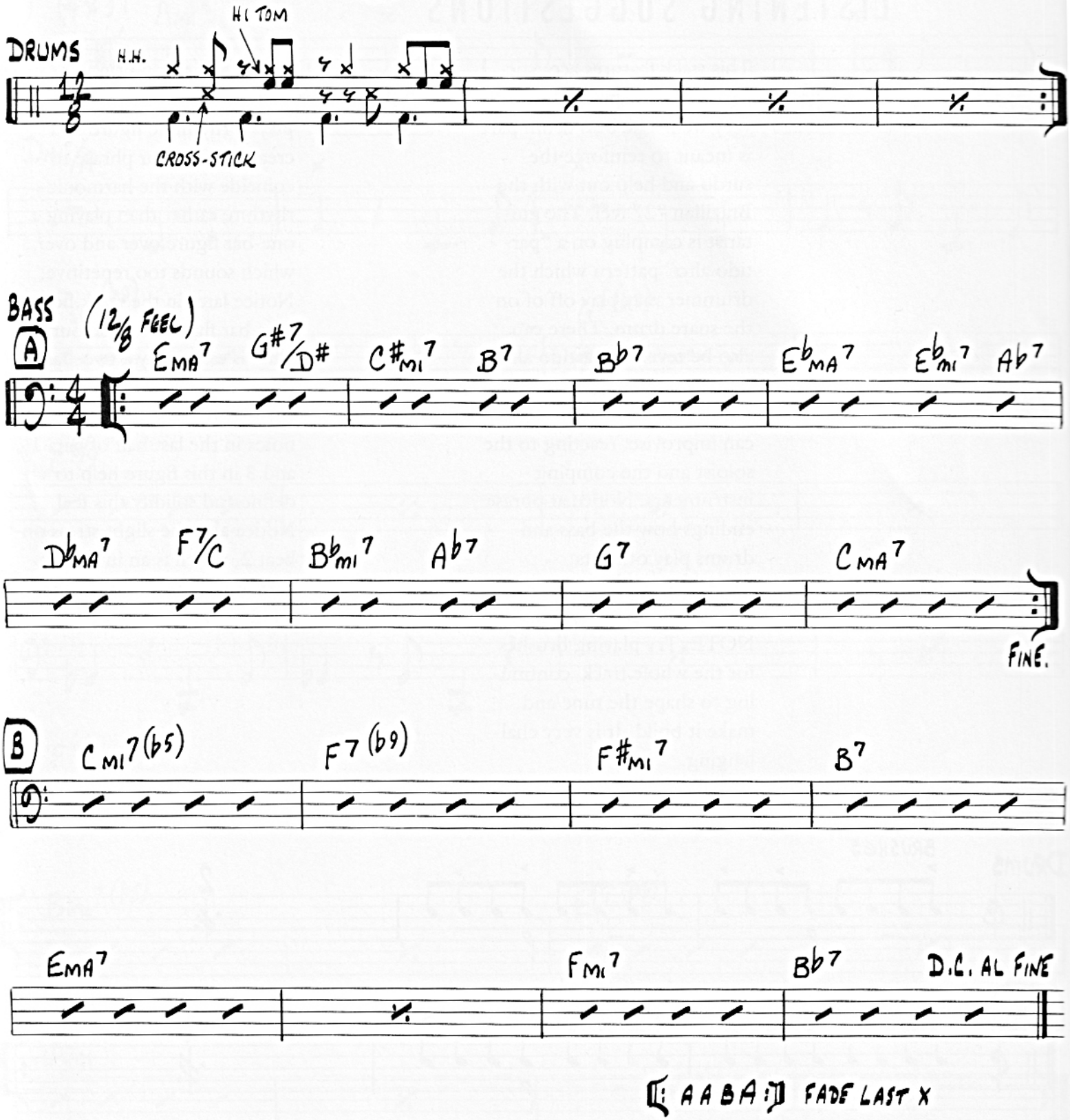
DRUMS

This track is a gentle treatment of an Afro-Cuban feel called a "nanigo." The bass drum should be felt more than heard, as the essence of the feel lies in the hands—especially the ride cymbal. It is important for the drummer to understand the form of the tune, especially the bridge, so that fills are musically placed. As the track starts, the rim is used. On one of the bridges, a snare drum backbeat is utilized which helps to build intensity. 12/8 rhythms lend themselves well to many polyrhythms, so experiment with different accent schemes. NOTE: Groupings of four eighth-note triplets work well as fill material.

BASS

Two superimposed rhythms comprise the essence of this feel. The difference between the two lies in the accent of the eighth notes. The tune is in 4/4, but has an eighth-note triplet pulse as in 12/8 time, with the first note of each triplet being accented. Co-existing with this feel is a 6/4 pulse, where the same eighth-note triplet exists, but here every other note is accented. The result is a 6/4 feel, with six quarter-notes per bar, playing against a 12/8 feel, with four dotted quarter notes per bar. The implication and superimposition of these two feels are what gives this groove its rhythmic interest, as your ear tries to discern which feel is dominating.

TRACK # 4


DRUMS
H.H.
HI TOM
CROSS-STICK
BASS
(12/8 FEEL)
A
EMA7
G#7/D#
C#MI7
B7
Bb7
EbMA7
EbMI7
Ab7
DbMA7
F7/C
BbMI7
Ab7
G7
CMA7
FINE.
B
CMI7(b5)
F7(b9)
F#MI7
B7
EMA7
FMI7
Bb7
D.C. AL FINE
AABA
FADE LAST X

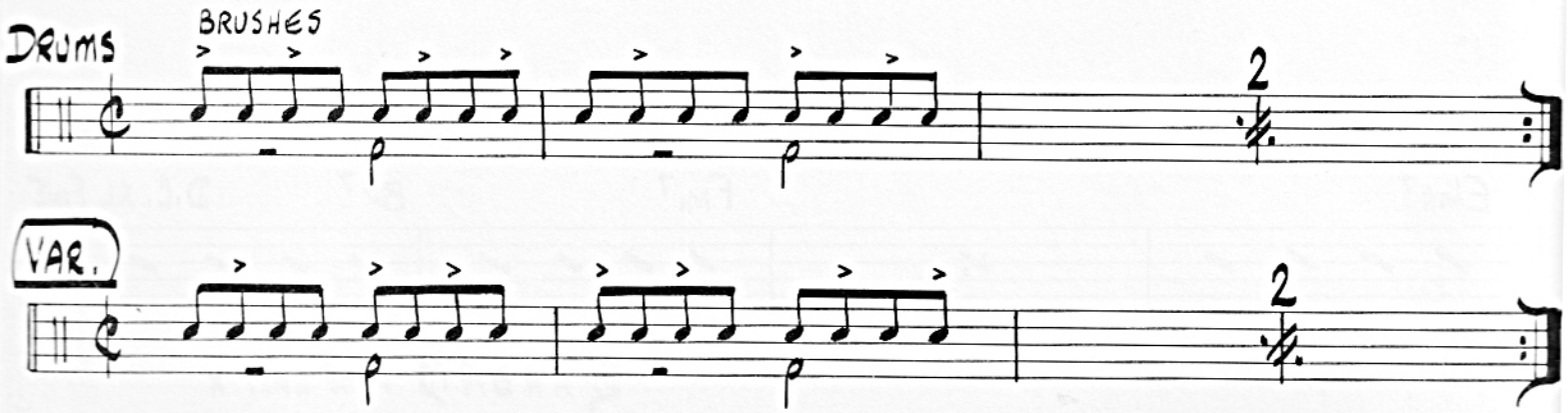
PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

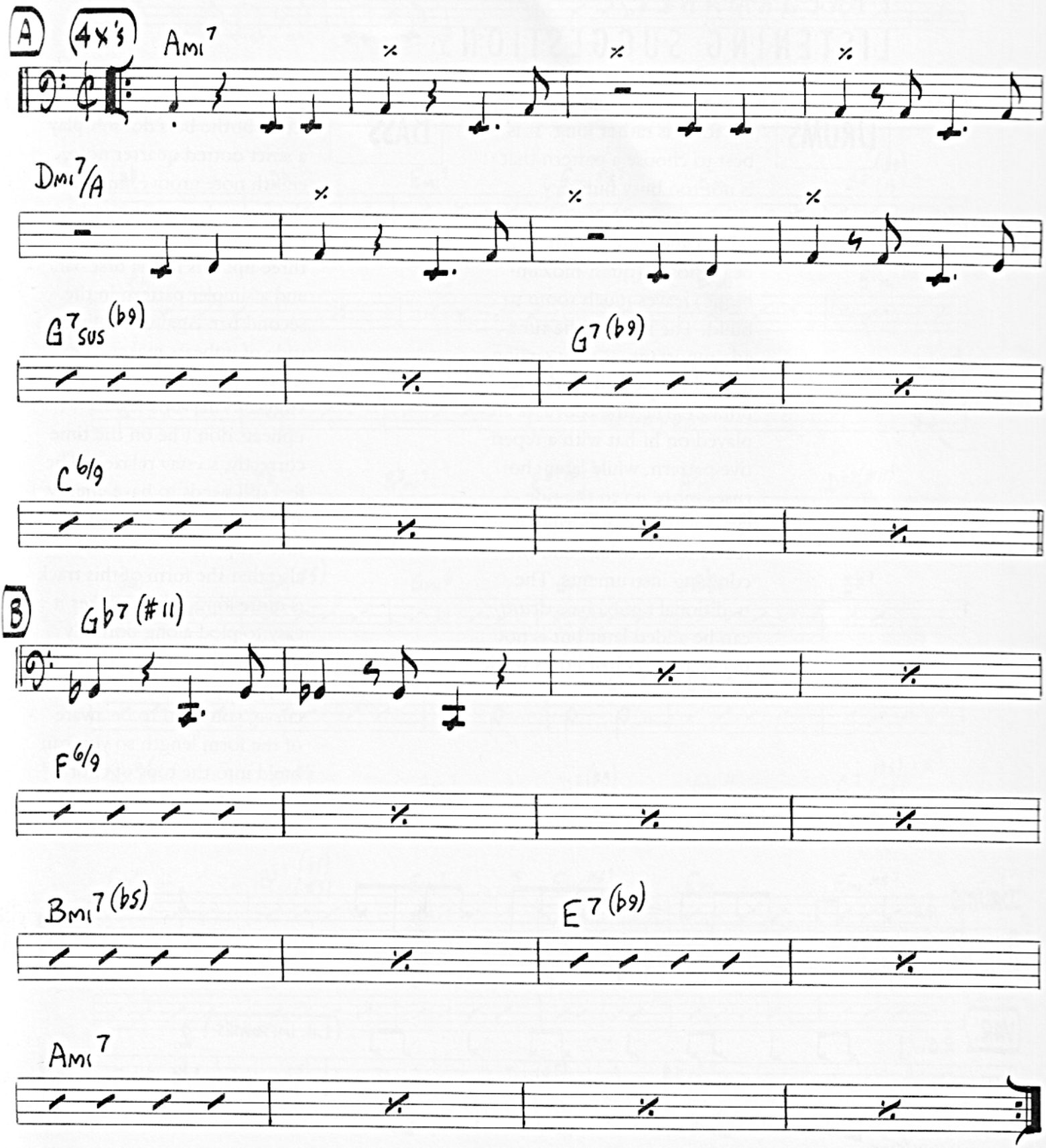
This track features acoustic guitar, so brushes will work very well. The bass drum part is meant to reinforce the surdo and help out with the Brazilian "2" feel. The guitarist is comping on a "partido alto" pattern which the drummer may play off of on the snare drum. There can also be reverse "partido alto" (see opposite page). As the track builds, the snare drum can improvise, reacting to the soloist and the comping instruments. Notice at phrase endings how the bass and drums play offbeats (), following the traditional Brazilian style. NOTE: Try playing brushes for the whole track, continuing to shape the tune and make it build. It is very challenging.

BASS

This is a fairly traditional Latin groove. Here the bass plays a rhythmic figure that creates a four-bar phrase to coincide with the harmonic rhythm, rather than playing a one-bar figure over and over, which sounds too repetitive. Notice later in the track how a four-bar figure is made out of what is essentially a two-bar figure by varying the fourth bar slightly. The two quarter notes in the last half of bars 1 and 3 in this figure help to define and solidify this feel. Notice also the slight stress on beat 2, which is an integral part of this feel and is further reinforced by the surdo.



TRACK # 5


BASS
♩ = 108
A
(4x's)
Ami7
Dmi7/A
G7sus(b9)
G7(b9)
C6/9
B
Gb7(#11)
F6/9
Bmi7(b5)
E7(b9)
Ami7

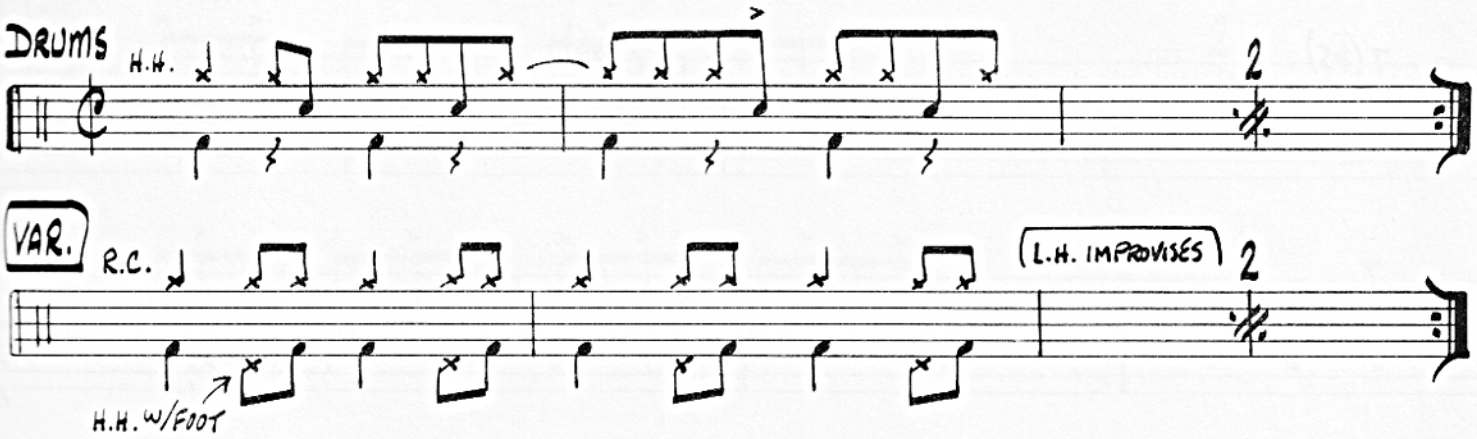
PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

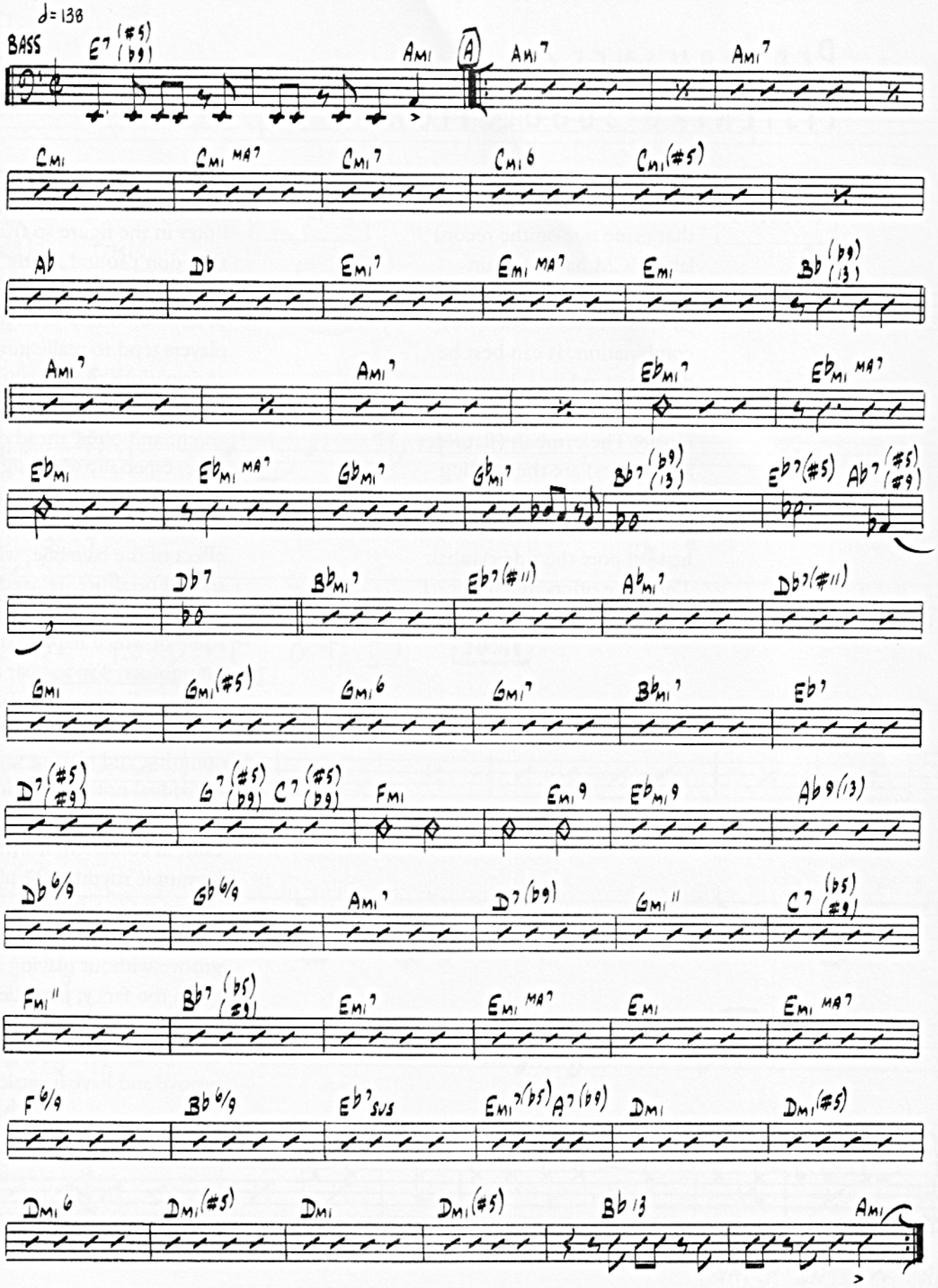
This track is a fast samba and the form is rather long. It is best to choose a pattern that is not too busy but very efficient, considering the tempo and tune length. The beat chosen (quasi-mozambique) leaves much room to build. The kicks in the tune are important, as they sectionalize the tune and mark the phrases. The first choruses are played on hi-hat with a repetitive pattern, while later choruses move up to the ride cymbal. The snare drum reacts to the soloist and the comping instruments. The traditional samba bass drum can be added later but is not mandatory, as half notes work just fine.

BASS

This track is a bright samba feel, but the bass doesn't play a strict dotted quarter note, eighth note groove. Instead, the feel is more of a two-bar phrase, with a downbeat and three upbeats in the first bar, and a simpler pattern in the second bar. Again, the multitude of upbeats makes this groove prone to sounding edgy and nervous if the upbeats don't lie on the time correctly, so stay relaxed. The feel still needs to have energy, and the notes should have a nice crisp attack. Take note also that the form of this track is quite long, which makes it easy to plod along boringly through the tune. In order to keep the proper intensity curve, you need to be aware of the form length so you can build into the tops of choruses and into the various subsections therein.



TRACK # 6


♩= 138
BASS
E7 (#5) (b9)
Ami
A
Ami7
Ami7
Cmi
Cmi MA7
Cmi7
Cmi6
Cmi(#5)
Ab
Db
Emi7
Emi MA7
Emi
Bb (b9) (13)
Ami7
Ami7
Ebmi7
Ebmi MA7
Ebmi
Ebmi MA7
Gbmi7
Gbmi7
Bb7 (b9) (13)
Eb7(#5)
Ab7 (#5) (#9)
Db7
Bbmi7
Eb7(#11)
Abmi7
Db7(#11)
Gmi
Gmi(#5)
Gmi6
Gmi7
Bbmi7
Eb7
D7 (#5) (#9)
G7 (#5) (b9)
C7 (#5) (b9)
Fmi
Emi9
Ebmi9
Ab9(13)
Db6/9
Gb6/9
Ami7
D7(b9)
Gmi11
C7 (b5) (#9)
Fmi11
Bb7 (b5) (#9)
Emi7
Emi MA7
Emi
Emi MA7
F6/9
Bb6/9
Eb7sus
Emi7(b5)A7(b9)
Dmi
Dmi(#5)
Dmi6
Dmi(#5)
Dmi
Dmi(#5)
Bb13
Ami

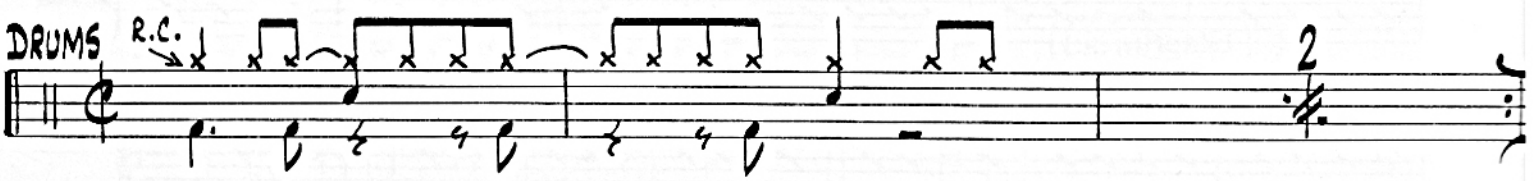
PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

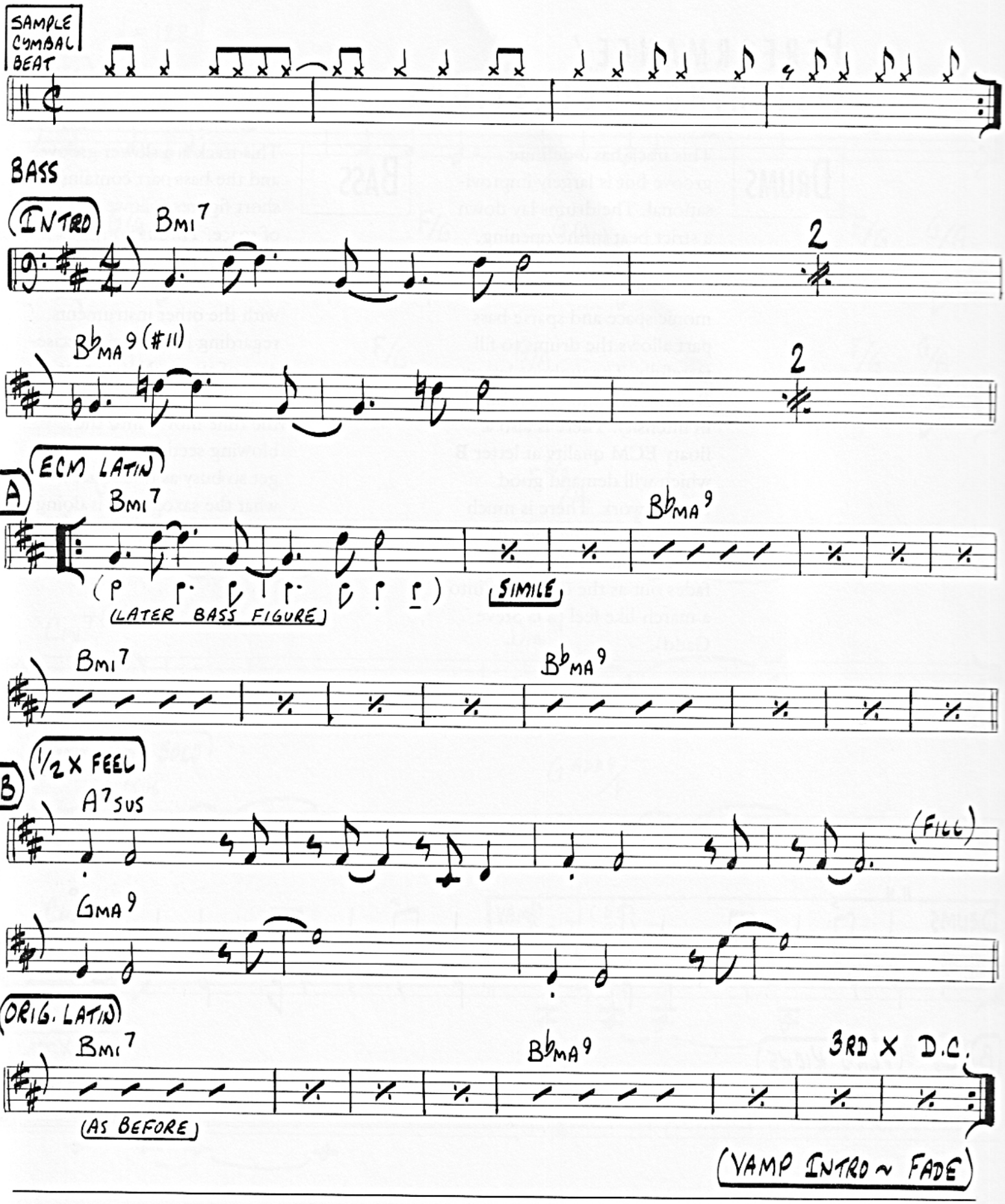
We call the style of this track "ECM." In the 80s, the music that came out on the record label ECM had a certain flavor. The music was not jazz, not Latin or rock, but a combination. It can best be described as loose, improvised, straight eighth-note music. The cymbals (flat rides and sizzles) are the guiding force in this style. The snare drum and bass drum seem to just support the ride cymbal. This style offers much freedom of interpretation.

BASS

It's important here to be able to play the anticipated eighth notes in the figure so that they don't sound overly accented, pushed or nervous in any way. Some young players tend to really jump on anticipations too heavily, playing them with too much accent and often ahead of the time, especially when sight-reading. This type of treatment destroys the overall effect of the bass line, which should be a nice, relaxed flow of notes with equal stress, some of which happen to fall on upbeats. Try to hear (and play) the line as a four-bar phrase, rather than intently counting and placing each individual note. This will help your line to flow more musically, in conjunction with the harmonic rhythm. It's also important in a tune like this for the bass to establish the groove without playing anything too fancy; play the basic motif without embellishment enough times to establish the groove and have it settle.



TRACK # 7


SAMPLE CYMBAL BEAT
BASS
(INTRO)
Bmi7
2
Bb MA9 (#11)
2
(ECM LATIN)
A
Bmi7
Bb MA9
(LATER BASS FIGURE)
SIMILE
Bmi7
Bb MA9
(1/2 X FEEL)
B
A7sus
(FILL)
GMA9
(ORIG. LATIN)
Bmi7
Bb MA9
3RD X D.C.
(AS BEFORE)
(VAMP INTRO ~ FADE)

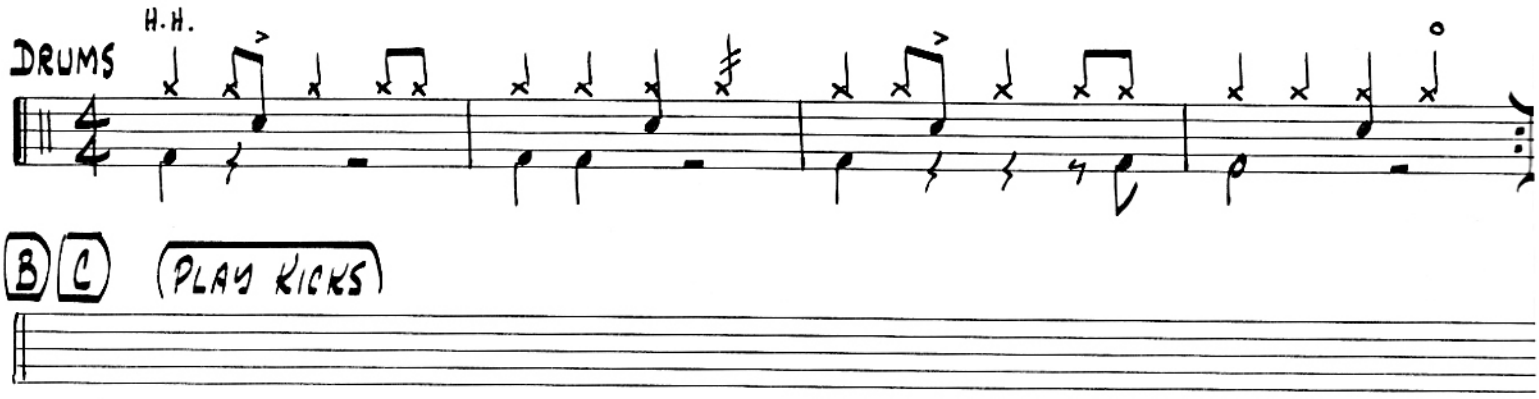
PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

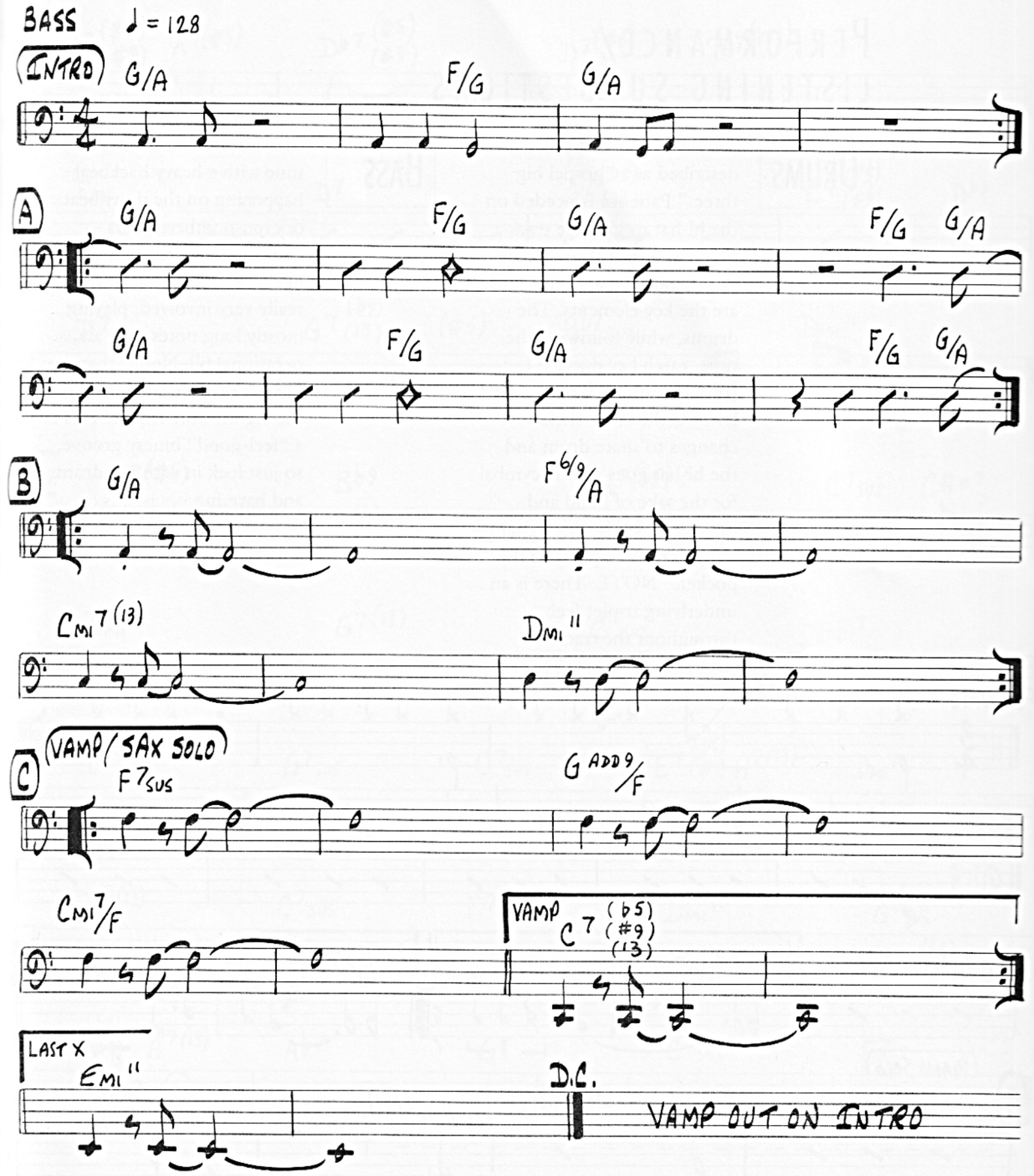
This track has a definite groove but is largely improvisational. The drums lay down a strict beat in the opening, utilizing a rolled hi-hat on beat 4. At letter **B**, the harmonic space and sparse bass part allows the drums to fill tastefully. Throughout letters **B** and **C** the tune must build in intensity. There is also a floaty ECM quality at letter **B** which will demand good cymbal work. There is much interplay between the drums and the soloist. The track fades out as the drums go into a march-like feel (a la Steve Gadd).

BASS

This track is a slower groove, and the bass part contains short figures followed by lots of space. Throughout this track it is important for the bass to articulate notes along with the other instruments, regarding length and preciseness of attack. Notice that the bass plays a few light fills as the tune moves into the blowing section, but doesn't get so busy as to detract from what the saxophone is doing.



TRACK # 8


BASS
♩ = 128
INTRO
G/A
F/G
G/A
A
G/A
F/G
G/A
F/G
G/A
G/A
F/G
G/A
F/G
G/A
B
G/A
F6/9/A
CMI7(13)
DMI11
C
VAMP/SAX SOLO
F7SUS
G ADD9/F
CMI7/F
VAMP
C7 (b5) (#9) (13)
LAST X
EMI11
D.C.
VAMP OUT ON INTRO

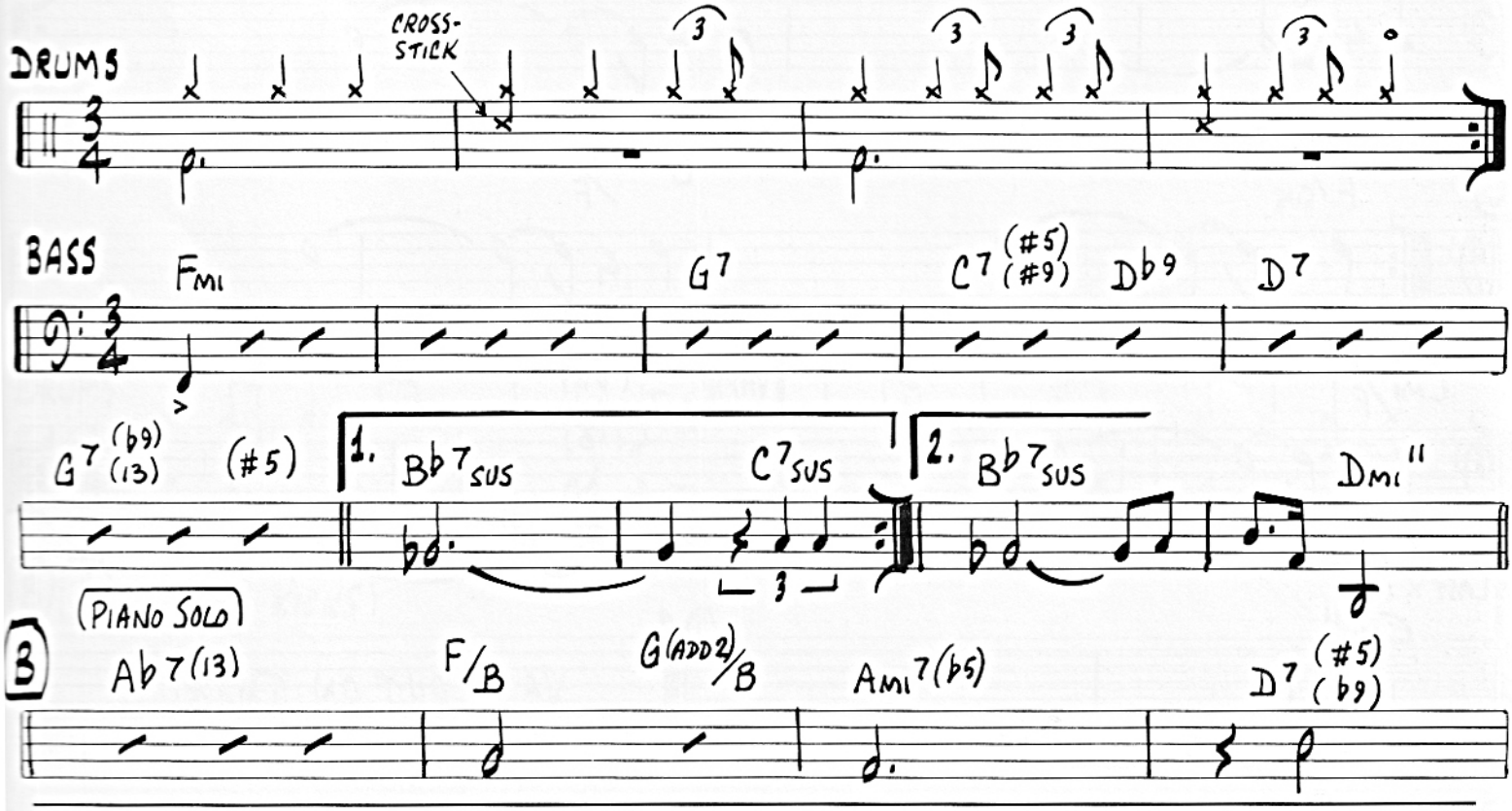
PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

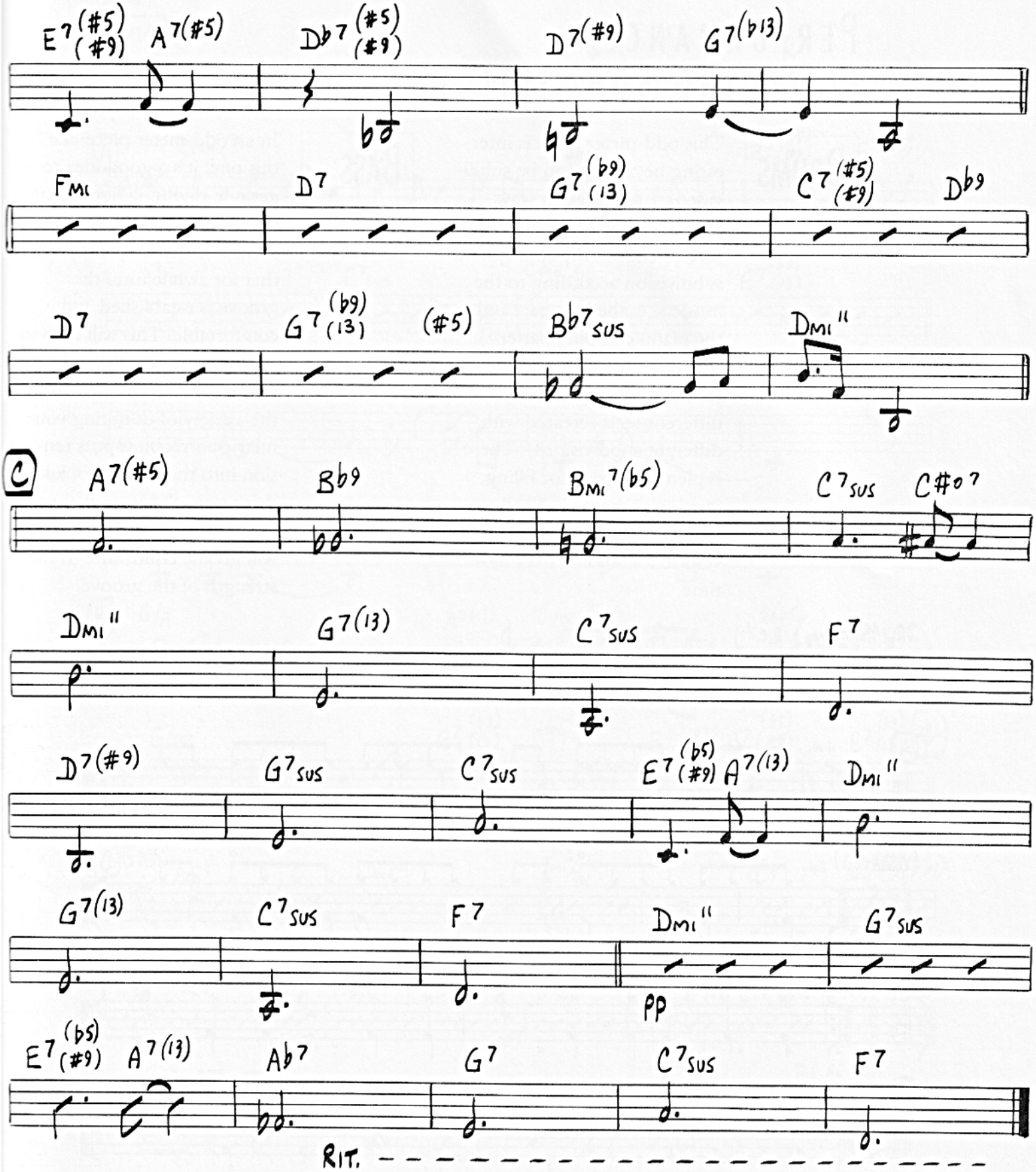
This track can best be described as a "gospel big three." Patience is needed on the hi-hat to give the track a peaceful quality. Sparse bass drum and a strong cross-stick are the key elements. The drums, while following the tune, catch key pushes (though not all of them). At letter C,the cross-stick changes to snare drum and the hi-hat goes to ride cymbal for the sake of build and intensity. This is a very challenging tune to play "in the pocket." NOTE: There is an underlying triplet feel throughout the track.

BASS

This track demonstrates a 3/4 tune with a heavy backbeat happening on the downbeat of even-numbered bars, making the track feel more like 6/4. The bass part isn't really very involved, playing mostly long notes with an occasional fill. Notice that the fills are rhythmically based on the eighth-note triplet. This is a "feel-good" bluesy groove, so just lock in with the drums and have fun.



TRACK # 9


E7(#5)(#9)
A7(#5)
Db7(#5)(#9)
D7(#9)
G7(b13)
Fmi
D7
G7(b9)(13)
C7(#5)(#9)
Db9
D7
G7(b9)(13)
(#5)
Bb7sus
Dmi11
C
A7(#5)
Bb9
Bmi7(b5)
C7sus
C#o7
Dmi11
G7(13)
C7sus
F7
D7(#9)
G7sus
C7sus
E7(b5)(#9)
A7(13)
Dmi11
G7(13)
C7sus
F7
Dmi11
G7sus
pp
E7(b5)(#9)
A7(13)
Ab7
G7
C7sus
F7
RIT.

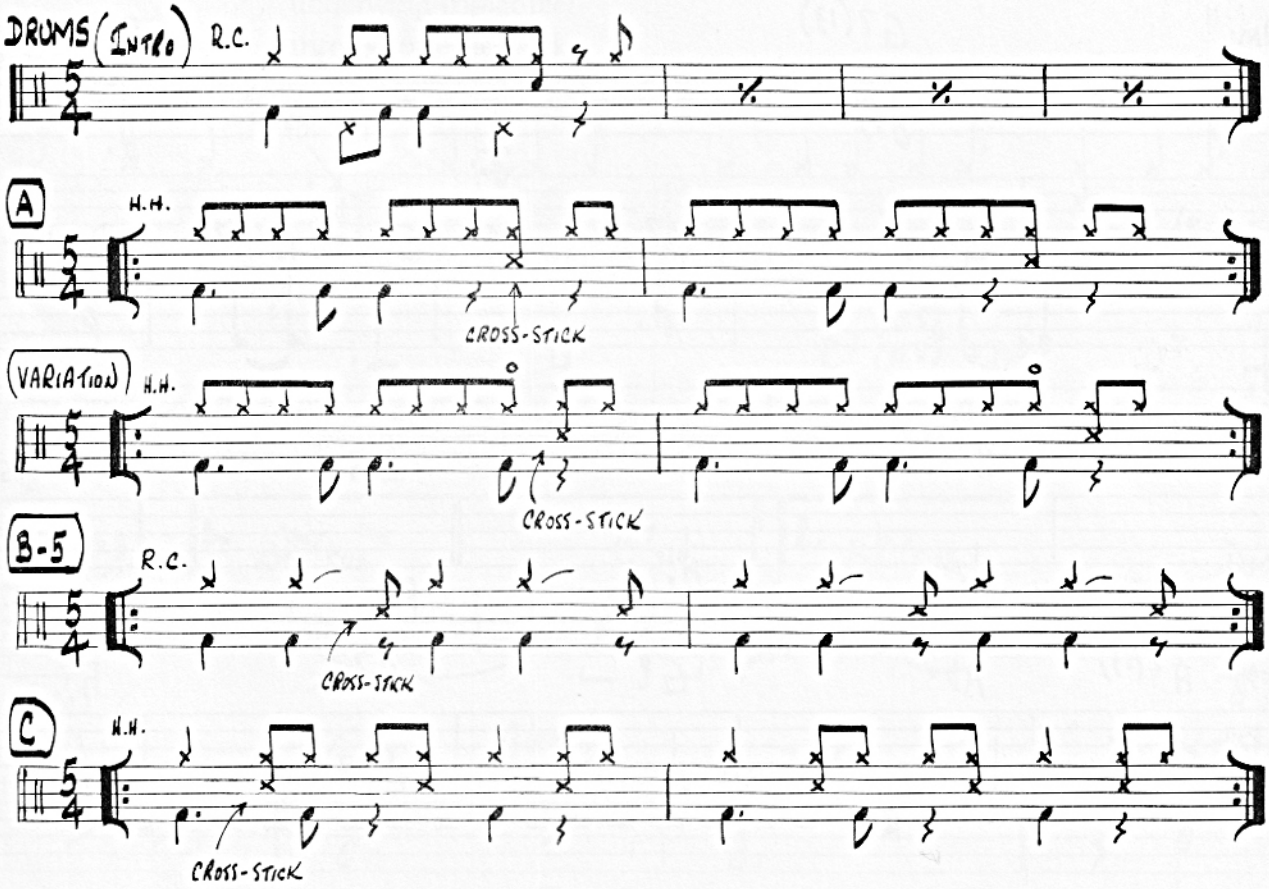
PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

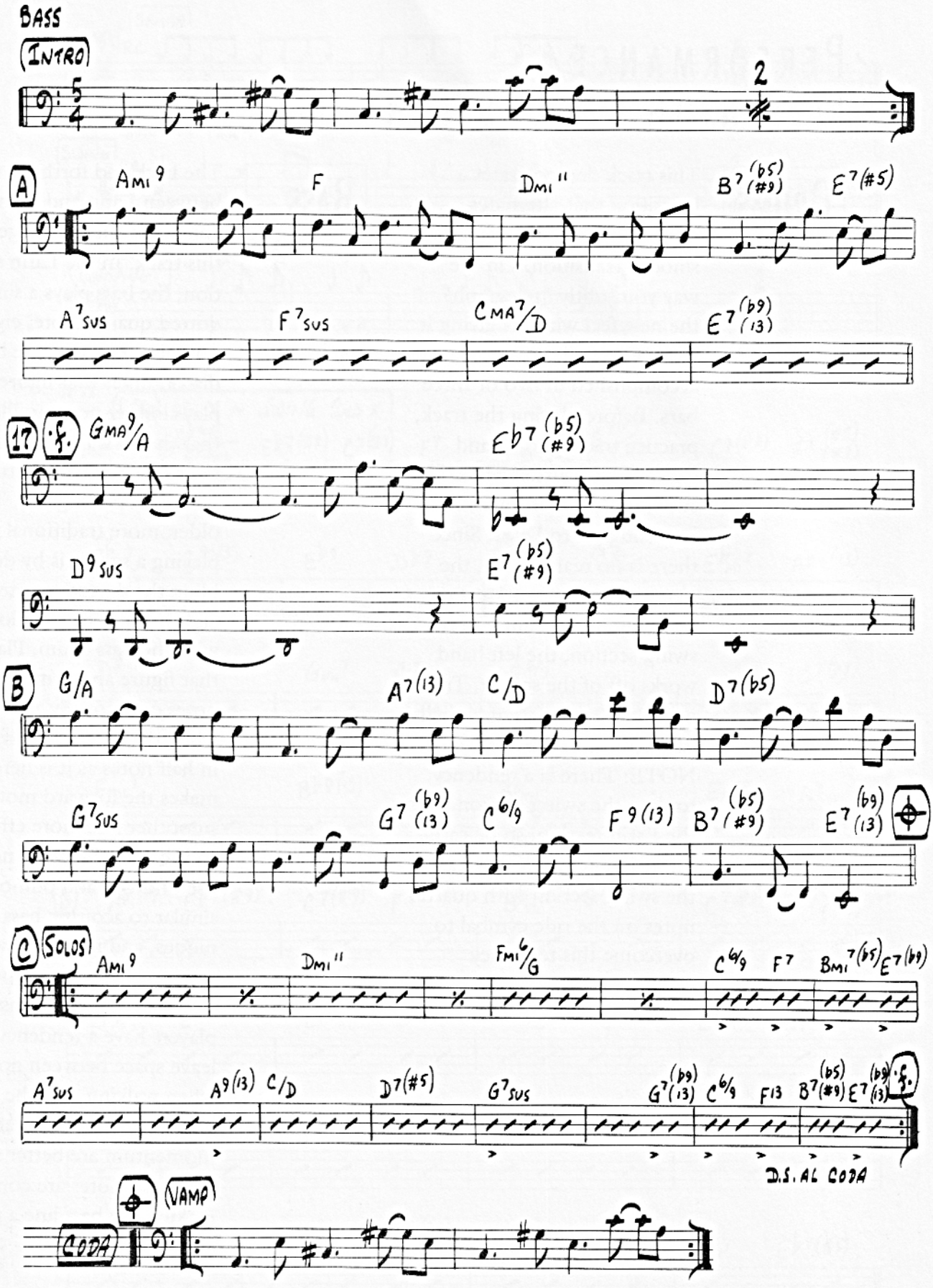
This odd-meter track is interesting because it can be subdivided many different ways (2233, 2323, 2332, etc.). Be sure to choose the appropriate subdivision according to the music (i.e. the bass part and the piano comping pattern). The different sections of the tune are accompanied by different feels (created with different subdivisions). There is plenty of space for filling, starting at measure 17. Be sure and use this track as a vehicle for soloing over 5/4 time.

BASS

In an odd-meter piece like this one, it's a good idea to get one rhythmic figure that works well over the time and harmonic rhythm, and play that for awhile until the groove is established and comfortable. This will help to keep the feel relaxed and metrically aligned. Obviously, the anxiety of doubting your metric correctness puts tension into the music. So, taking these steps to insure that you are playing the time accurately will greatly contribute to the strength of the groove.



TRACK # 10


BASS
INTRO
A
Ami9
F
Dmi11
B7(b5)(#9)
E7(#5)
A7sus
F7sus
CMA7/D
E7(b9)(13)
17
GMA9/A
Eb7(b5)(#9)
D9sus
E7(b5)(#9)
B
G/A
A7(13)
C/D
D7(b5)
G7sus
G7(b9)(13)
C6/9
F9(13)
B7(b5)(#9)
E7(b9)(13)
C
SOLOS
Ami9
Dmi11
Fmi6/G
C6/9
F7
Bmi7(b5)
E7(b9)
A7sus
A9(13)
C/D
D7(#5)
G7sus
G7(b9)(13)
C6/9
F13
B7(b5)(#9)
E7(b9)(13)
D.S. AL CODA
VAMP
CODA

PERFORMANCE/ LISTENING SUGGESTIONS

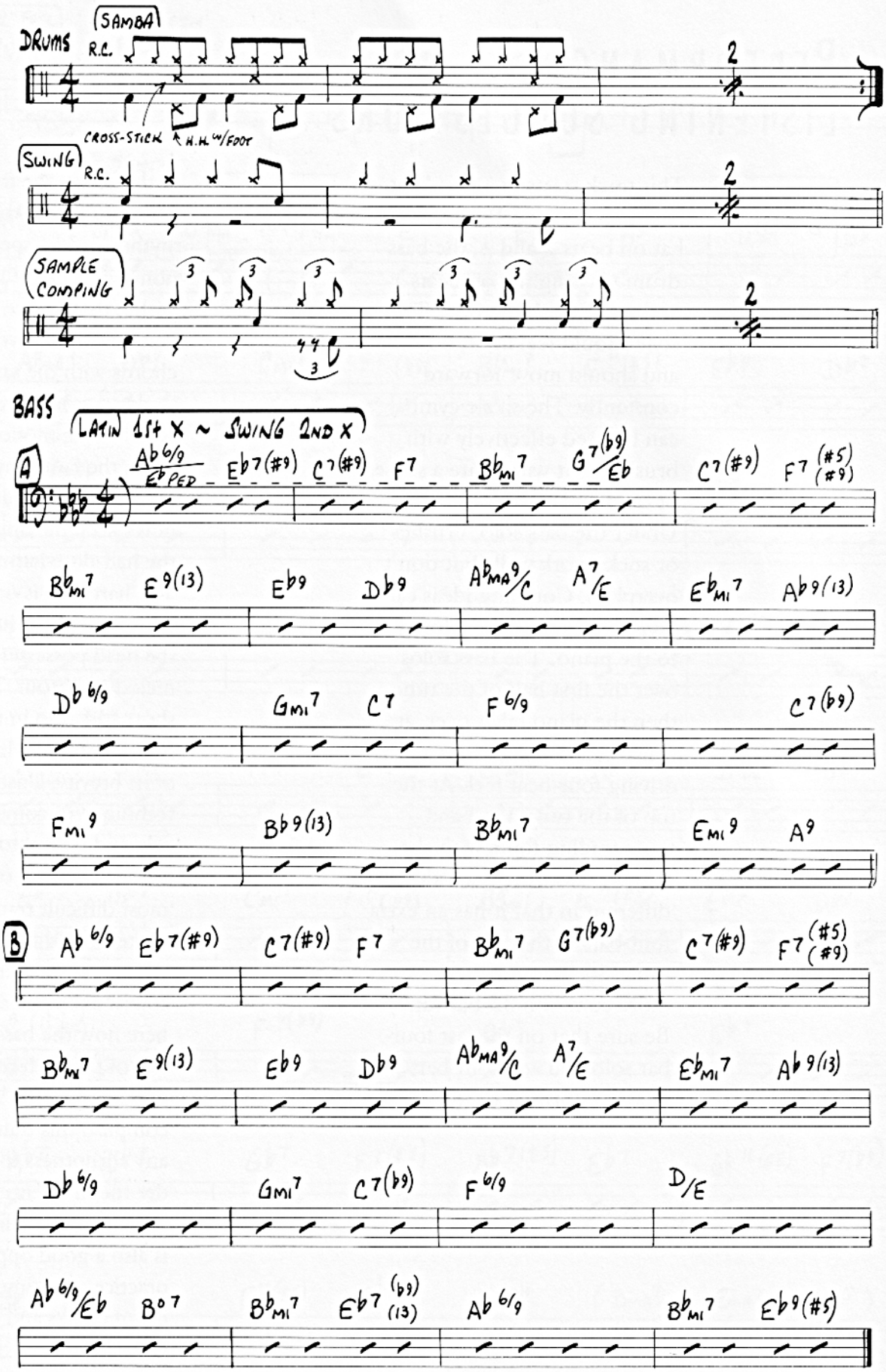
DRUMS

This track demonstrates a transition that alternates between styles. The key to a smooth transition is in the way you subtly "telegraph" the new feel without giving it away. Generally, it can be accomplished in two or three bars. Before playing the track, practice trading fours and eights with yourself while switching styles from Latin to jazz and jazz to Latin. Since there is no real melody, the cross-stick must work off the comping instruments. In the swing section, the left hand works off of the soloist. Try using several different embellishments under the bass solo. NOTE: There is a tendency to drag the swing section after the Latin section, so be careful. It is a good idea to start the swing section with quarter notes on the ride cymbal to overcome this tendency.

BASS

The back and forth transition between Latin and swing comprises the challenge of this track. In the Latin section, the bass plays a simple dotted quarter-note, eighth-note figure. Later, the bass discontinues that figure and plays longer notes to illustrate that the forward motion of the tune is actually better served by playing less. The older, more traditional way of playing a samba is by doubling the dotted quarter-note, eighth-note rhythm along with the bass drum. Playing that figure and some half notes occasionally, especially when the harmony is moving in half notes as it is here, makes the forward motion smoother and more effective. In the 4/4 choruses, note the use of drops and pull-offs similar to acoustic bass techniques, and notice how the notes connect from one to the next. Some electric bass players have a tendency to leave space between notes when walking, but the smoothness and forward momentum are better served when the notes are connected, making the bass line a more contiguous whole.

TRACK # 11


DRUMS
SAMBA
R.C.
CROSS-STICK
H.H. W/FOOT
SWING
R.C.
SAMPLE COMPING
BASS
LATIN 1st X ~ SWING 2ND X
A
Ab 6/9 Eb PED
Eb7(#9)
C7(#9)
F7
Bbmi7
G7(b9)/Eb
C7(#9)
F7(#5)(#9)
Bbmi7
E9(13)
Eb9
Db9
AbMA9/C
A7/E
Ebmi7
Ab9(13)
Db 6/9
Gmi7
C7
F6/9
C7(b9)
Fmi9
Bb9(13)
Bbmi7
Emi9
A9
B
Ab 6/9
Eb7(#9)
C7(#9)
F7
Bbmi7
G7(b9)
C7(#9)
F7(#5)(#9)
Bbmi7
E9(13)
Eb9
Db9
AbMA9/C
A7/E
Ebmi7
Ab9(13)
Db 6/9
Gmi7
C7(b9)
F6/9
D/E
Ab6/9/Eb
B°7
Bbmi7
Eb7(b9)(13)
Ab 6/9
Bbmi7
Eb9(#5)

PERFORMANCE/ LISTENING SUGGESTIONS

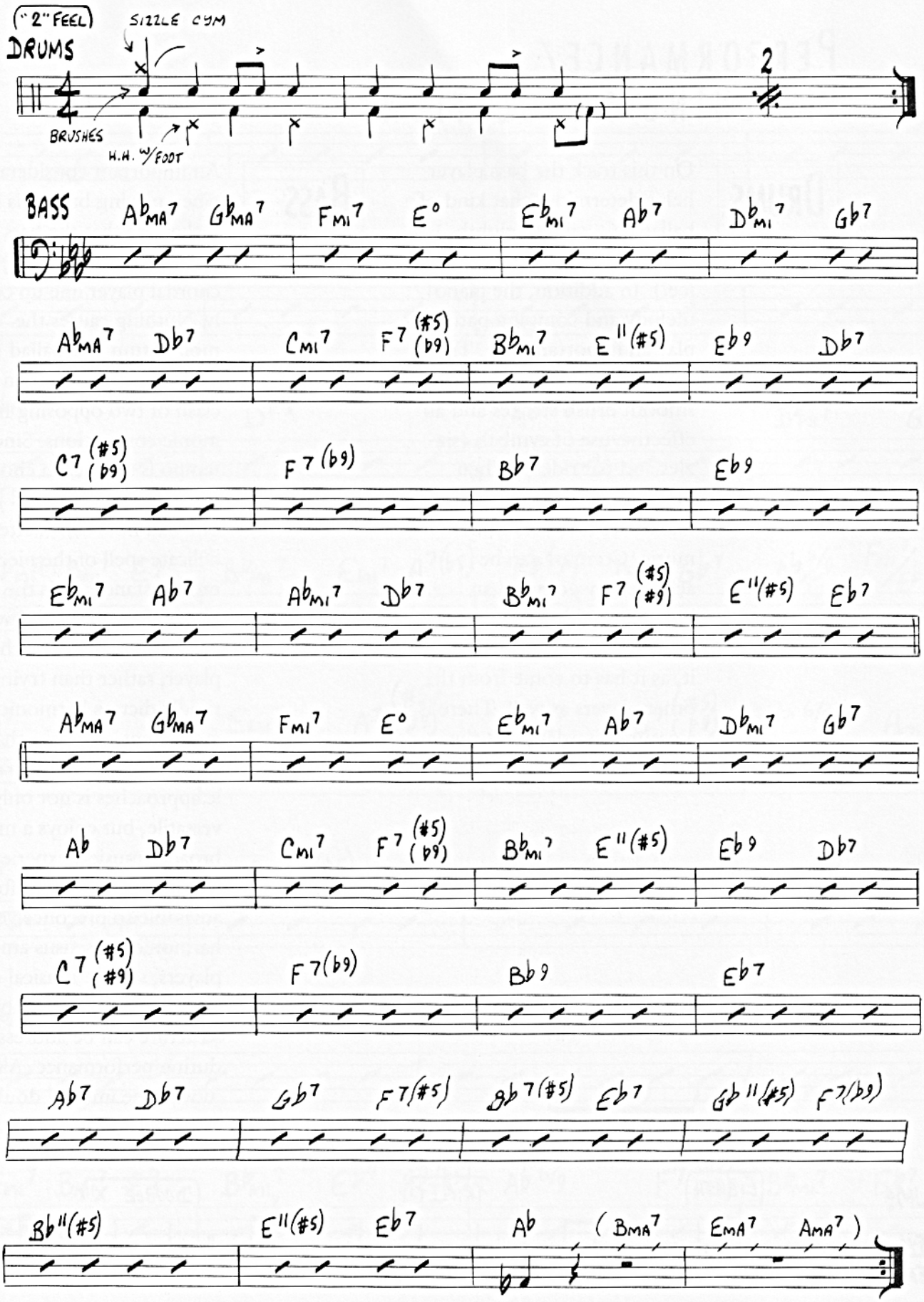
DRUMS

This track starts in a two-beat feel with brushes. With the hi-hat on beats 2 and 4, the bass drum plays lightly on beats 1 and 3 to match the bass. This style should feel light, bouncy and should move forward constantly. The sizzle cymbal can be used effectively with brushes as it will create a sense of calm and smoothness. Under the bass solo, brushes or sticks work well (but don't overplay). Comping ideas can be found by listening closely to the piano. The bass solos over the first half of the tune, then the piano takes over, at which point it goes into a driving four-beat feel. At the top of the tune, the band starts trading fours with the drums. This tune is a little different in that it has an extra four bars at the end of the tune (36-bar tune vs. the more common 32-bar tune). Be sure that on the last four-bar solo you add four bars before returning to the top.

BASS

In this piece, the forward motion depends on the harmonic rhythm—more specifically, the non-repetition of harmonies within that rhythm. Notice that you never find two adjacent chords with the same bass note; to do so would indicate a "flat spot" in the motion. Even when the harmony is stationary for a whole measure, the bass notes keep moving to preserve the half-note harmonic rhythm. The harmony is organized in such a way that the bass line on the head possesses a definite melodic contour. There is a short bass solo in this track (half a chorus) which, in spite of its brevity, illustrates the technique of coming out of a solo and back into the walking function. This is one of the most difficult transitions to make smoothly, going from the supportive role into that of soloist and back again. Notice here how the bass comes down out of the high register into the walking line; the intent is to accomplish this transition without any abruptness that would hinder the momentum when it is perhaps most vulnerable. This is also a good opportunity to practice counting through the drum breaks and coming in at the right time.

TRACK # 12


("2" FEEL)
SIZZLE CYM
DRUMS
BRUSHES
H.H. W/FOOT
2
BASS
Ab MA7 Gb MA7 Fmi7 E° Ebmi7 Ab7 Dbmi7 Gb7
Ab MA7 Db7 Cmi7 F7 (#5) (b9) Bbmi7 E11(#5) Eb9 Db7
C7 (#5) (b9) F7(b9) Bb7 Eb9
Ebmi7 Ab7 Abmi7 Db7 Bbmi7 F7 (#5) (#9) E11(#5) Eb7
Ab MA7 Gb MA7 Fmi7 E° Ebmi7 Ab7 Dbmi7 Gb7
Ab Db7 Cmi7 F7 (#5) (b9) Bbmi7 E11(#5) Eb9 Db7
C7 (#5) (#9) F7(b9) Bb9 Eb7
Ab7 Db7 Gb7 F7(#5) Bb7(#5) Eb7 Gb11(#5) F7(b9)
Bb11(#5) E11(#5) Eb7 Ab (BMA7 EMA7 AMA7)

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

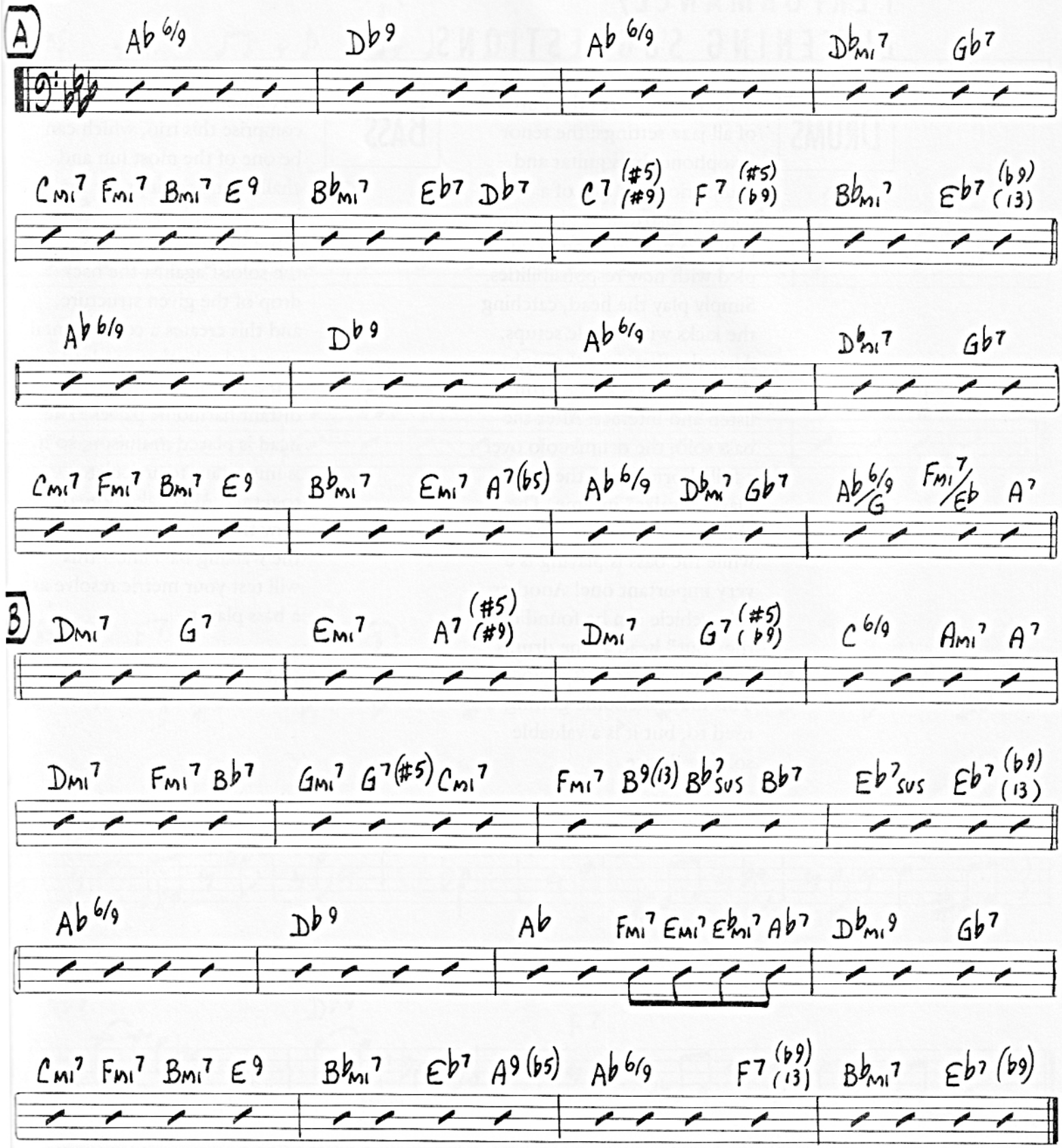
On this track the bass player helps determine what kind of ballad this will be (eighth-note, triplet or double-time feel). In addition, the piano melody and comping patterns play an important role. Try to create a legato sound with smooth brush strokes and an effective use of cymbals (sizzles and flat rides). When filling, do it sparingly and make sure it relates to the music. Contrast can be achieved by going to an implied double-time on the bridge. However, don't force it, as it has to come from the other players as well. There is a natural ritardando at the end, so use your ears!

BASS

An important consideration when playing ballads is to make sure that the bass notes and the harmony of the chordal player line up correctly. Nothing causes the momentum of a ballad to mire more quickly than the clash of two opposing harmonic conceptions. Since the tempo is slow, each chord has substantial length, and just one bad note can shatter the delicate spell of the piece. In most instances, it is the bass player that should follow the harmonic lead of the chordal player, rather than trying to rigidly dictate harmonic movement. A bassist that can adapt to many varied harmonic approaches is not only more versatile, but enjoys a much broader musical experience and understanding. Often it is advisable to preconceive a harmonic consensus among players, so that musical considerations other than basic structure can be addressed during performance. Also, notice the implied double-time feel at the bridge.

TRACK # 13

BASS



PERFORMANCE/ LISTENING SUGGESTIONS

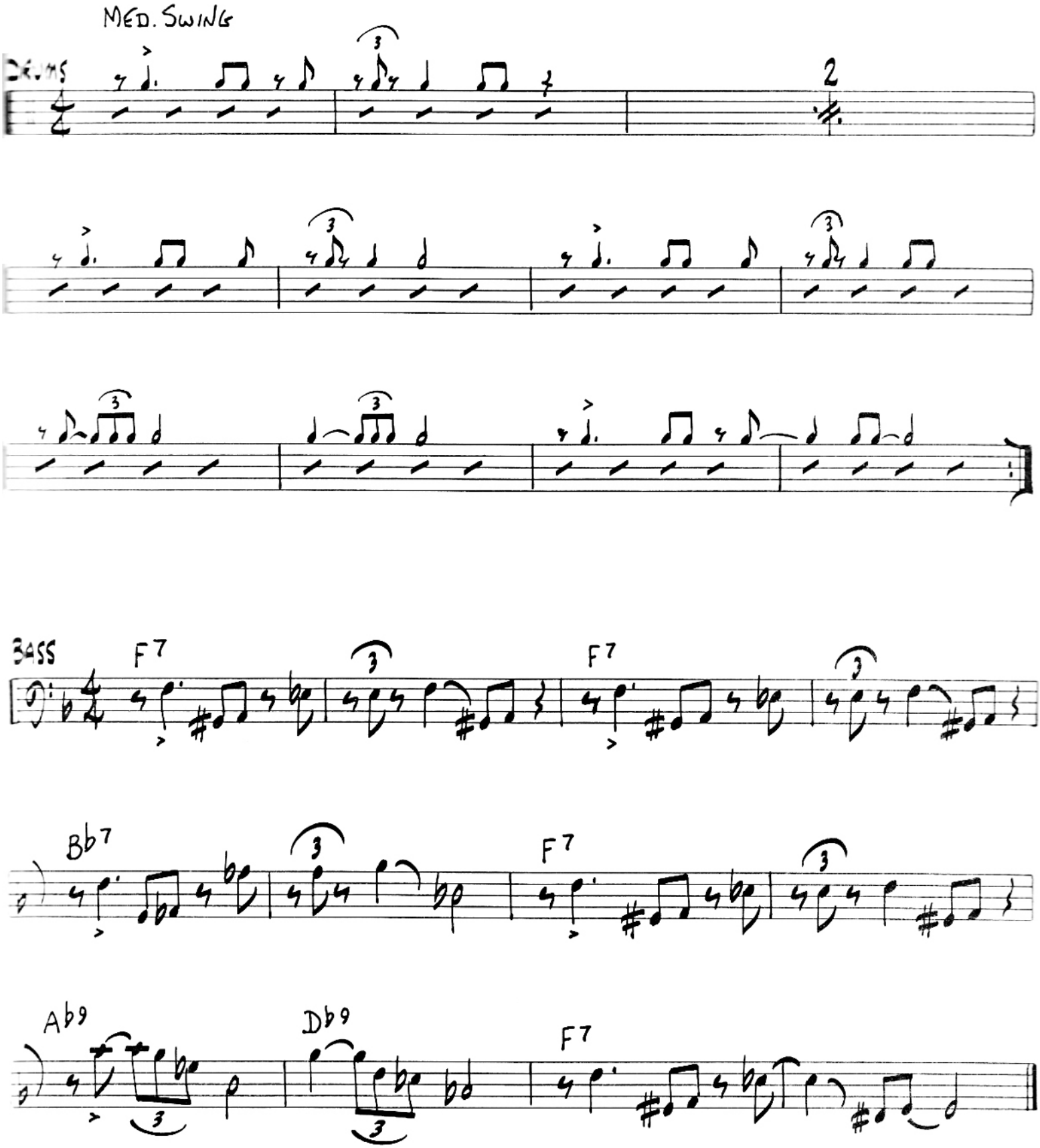
DRUMS

This track features the purest of all jazz settings: the tenor saxophone, bass guitar and drum trio. The lack of a chordal instrument gives the players a new freedom, coupled with new responsibilities. Simply play the head, catching the kicks with simple setups. After the first time through, the tenor solos as the drums listen and interact. After the bass solo, the drums solo over a full chorus while the bass player "walks" in time. The ability to solo over a tune while the bass is playing is a very important one! Another solo vehicle can be found on the "out" head as the drums solo over the track's melody. This may take some getting used to, but it is a valuable soloing device.

BASS

Saxophone, bass and drums comprise this trio, which can be one of the most fun and challenging settings for the bass. The only harmonies are those suggested by the lines of the soloist against the backdrop of the given structure, and this creates a contrapuntal give-and-take that can lead to some very interesting and distant harmonic places. The head is played in unison, so it is important to articulate together. Also, take note of how the drums solo against the walking bass line—this will test your metric resolve as a bass player.

TRACK # 14



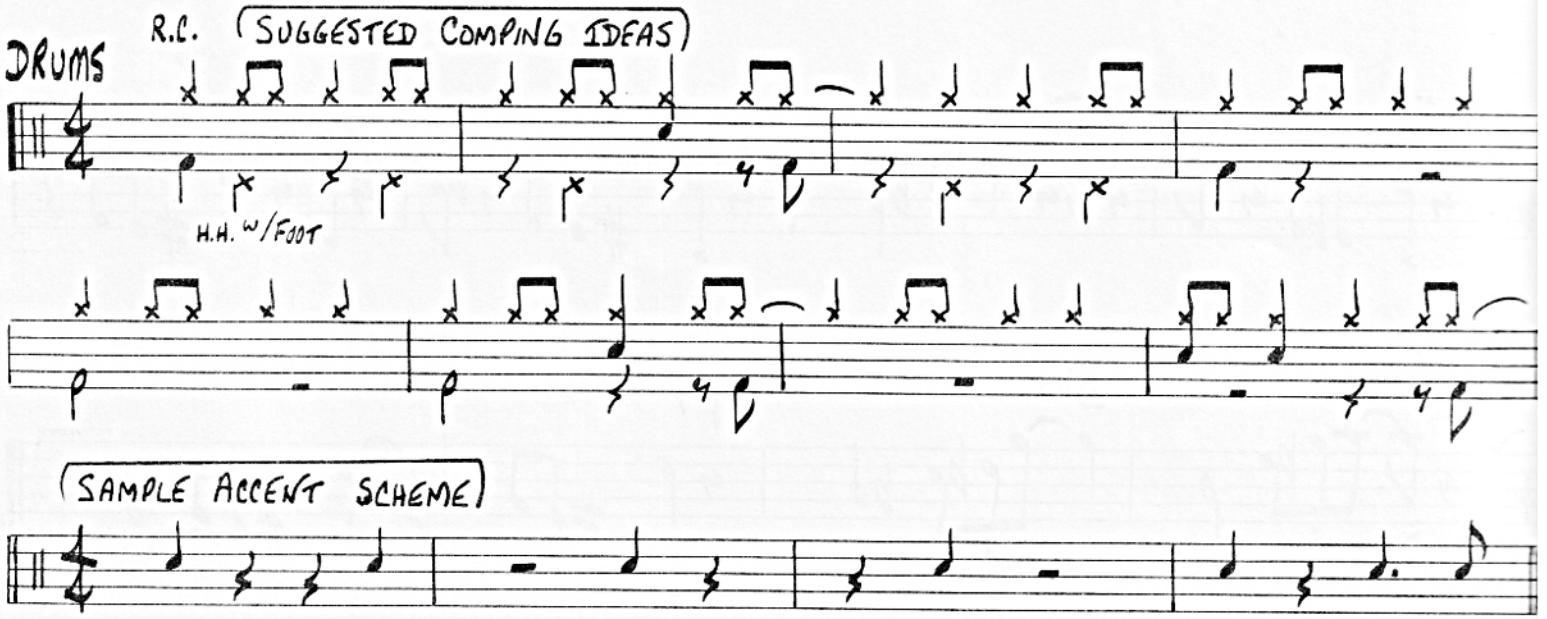
PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

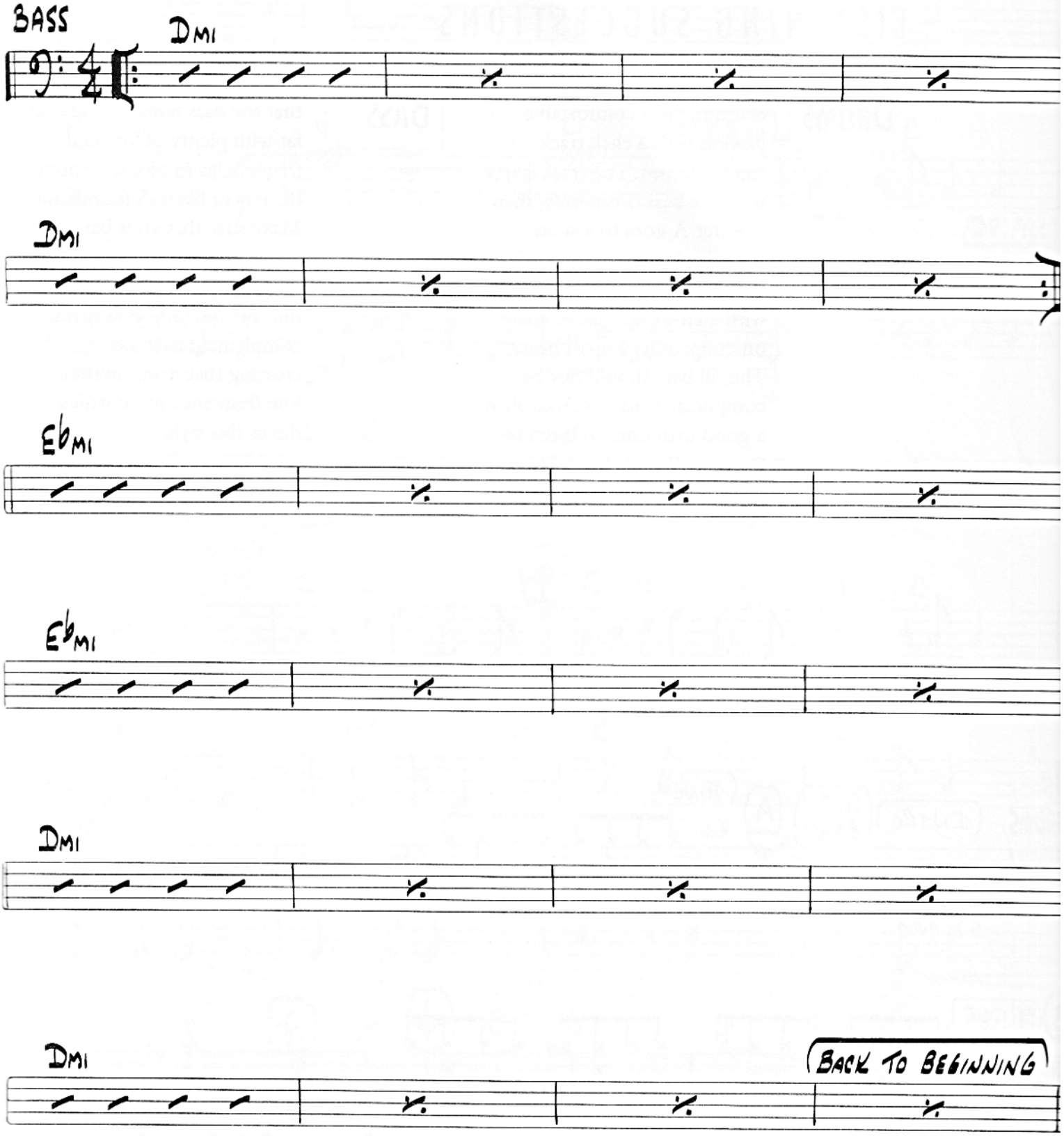
This up-tempo modal tune has just two chords, but the drummer must keep track of the different sections. This is in the style of Tony Williams, with a flattened-out ride cymbal beat (♩ ♫ ♩ ♫). In the beginning, the drums support the melody while borrowing comping rhythms from the keyboard. As the track progresses, the drums and piano work closely to support the soloist. At the end of each 16-bar section, the drums may fill and build tension, leading to the new section. The intensity drops when the piano solo starts to create contrast. NOTE: Think eighth notes!

BASS

Modality is the key word here. There are only two harmonies to deal with: D minor and E♭ minor. The difficulty lies in playing a walking line at a fairly brisk tempo over a mostly static harmony without sounding too repetitive. Also, the line must preserve a sense of lightness, must never be plodding or heavy sounding and must always propel the music forward. In this type of tune it is good to play pedal points in order to entice the drummer into uncharted polyrhythmic waters!



TRACK # 15



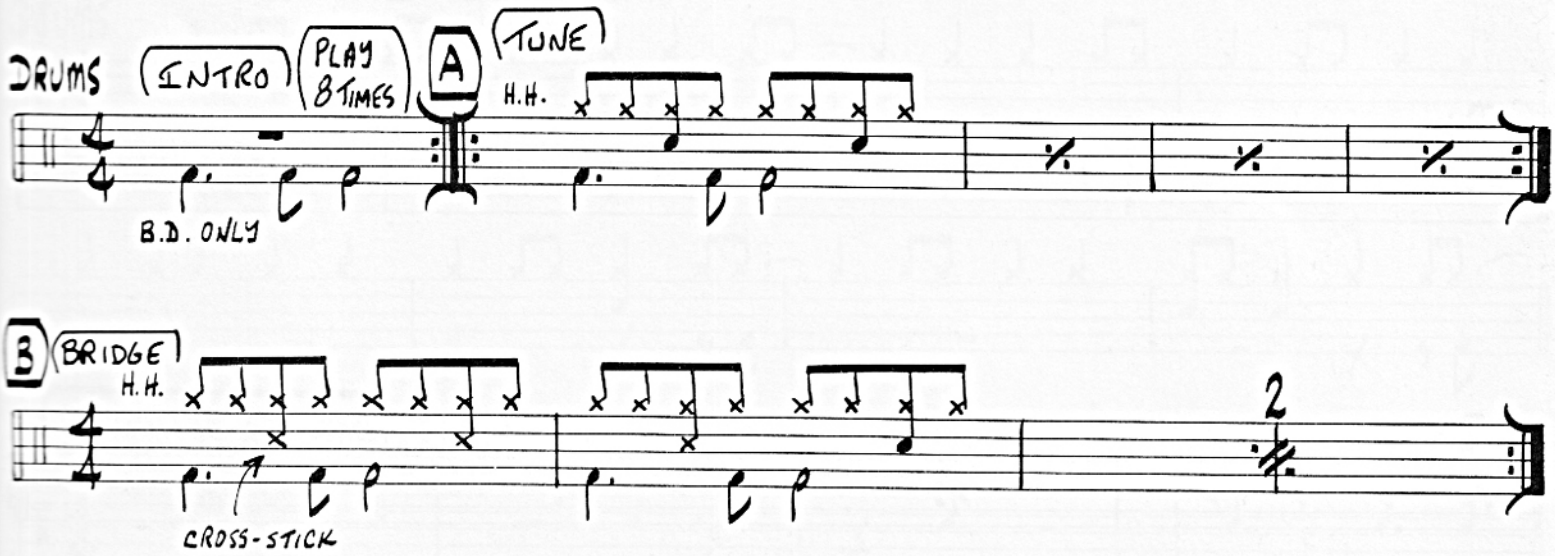
PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

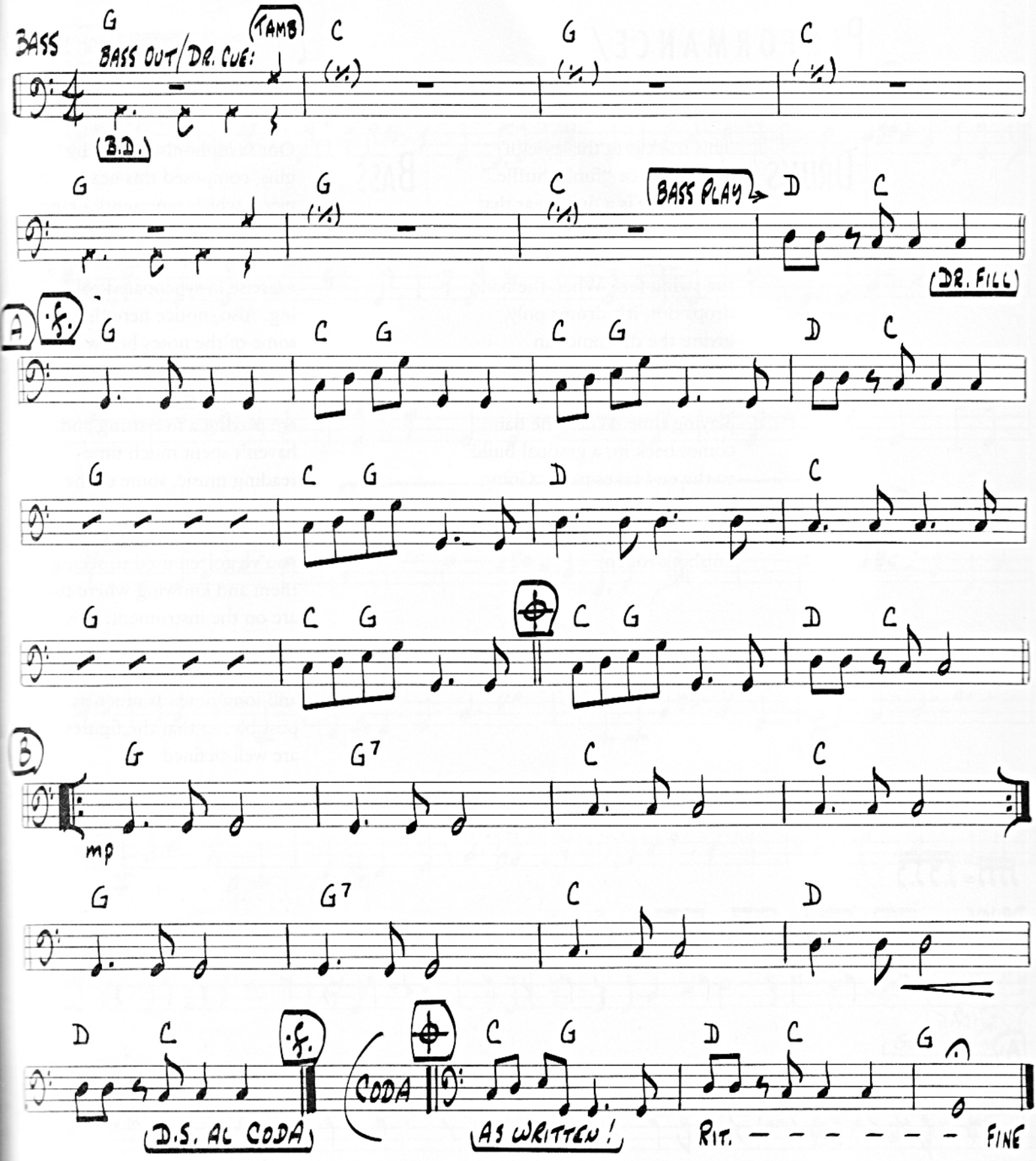
This track demands that the drummer feel comfortable playing with a click track (metronome). The track starts with the bass drum only, then at letter **A** goes to a solid snare backbeat. At the bridge, the intensity is brought down with a cross-stick and a snare on every other fourth beat. The fill bars should not be complicated. Kenny Aronoff is a good drummer to listen to for examples of this style of playing.

BASS

This rock-ballad feel demands that the bass notes be big and fat with plenty of low-end frequencies to give the ensemble lots of bottom foundation. Make sure that your bass notes are lined up perfectly with the bass drum attacks so that the bass and bass drum complement each other, creating that firm, rhythmic, low-frequency pulse which drives this style.



TRACK # 16


BASS
BASS OUT/DR. CUE:
TAMB
B.D.
BASS PLAY
DR. FILL
A
B
mp
D.S. AL CODA
CODA
AS WRITTEN!
RIT.
FINE

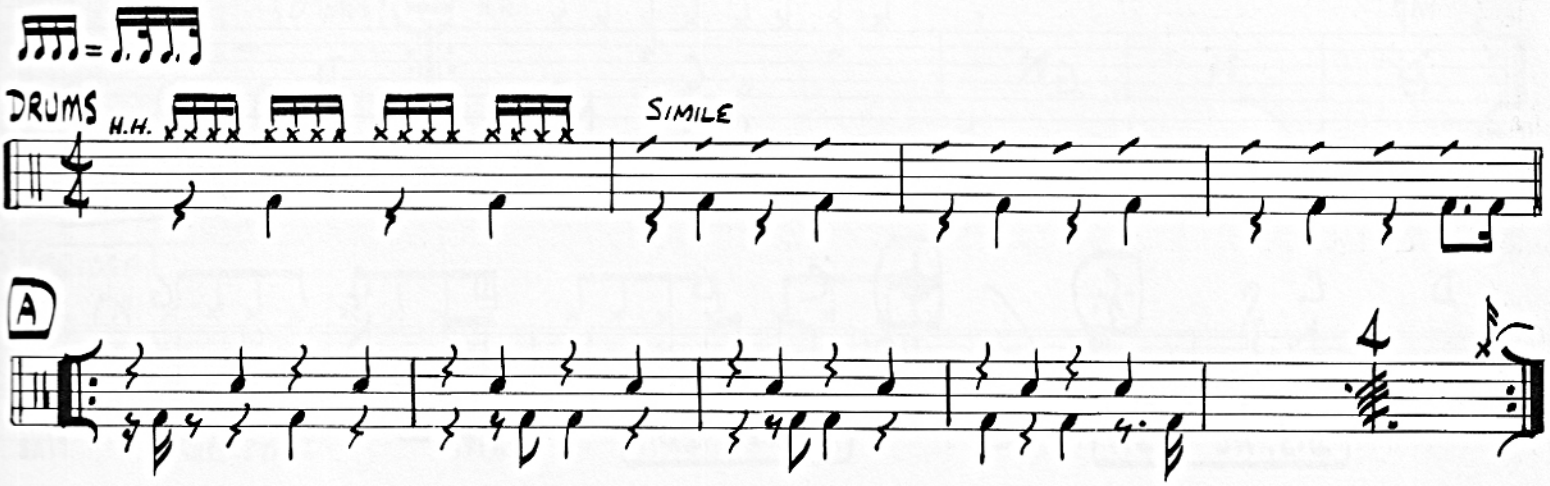
PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

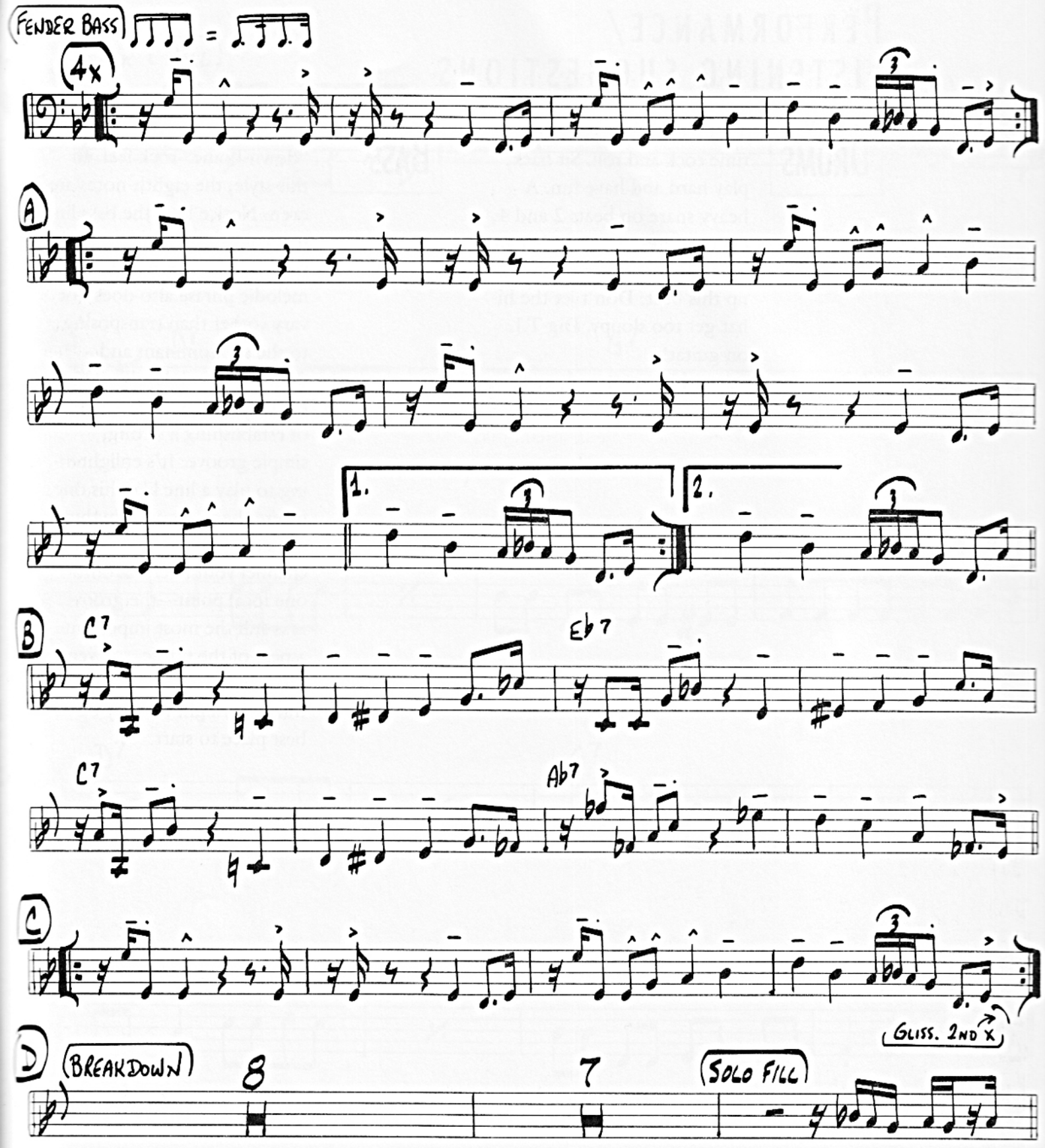
This track is in the style of "hip-hop" or "funk-shuffle." Basically, it is a funk beat that swings. Listen for the triplet ideas in the hi-hat that help the swing feel. When the band drops out, it's drums only, giving the drummer an opportunity to play with a click track, either soloing or playing time. When the band comes back in, a gradual build to the end takes place. Going to an offbeat pattern on the dome cymbal gives the track a finishing touch.

BASS

Our saxophonist, Dan Higgins, composed this next piece, which represents a kind of "hip-hop" feel. For the bass player, this track is an exercise in syncopated reading. Also, notice here that some of the notes below low E are used, as this was written for the five-string bass. If you are playing a five-string and haven't spent much time reading music, some of the notes below the staff can be a little disconcerting until you've gotten used to seeing them and knowing where they are on the instrument. It is also important in this style to differentiate between short and long notes as much as possible, so that the figures are well-defined.



TRACK # 17


FENDER BASS
4x
A
B
C7
Eb7
C7
Ab7
C
GLISS. 2ND X
D
BREAKDOWN
8
7
SOLO FILL

PERFORMANCE/ LISTENING SUGGESTIONS

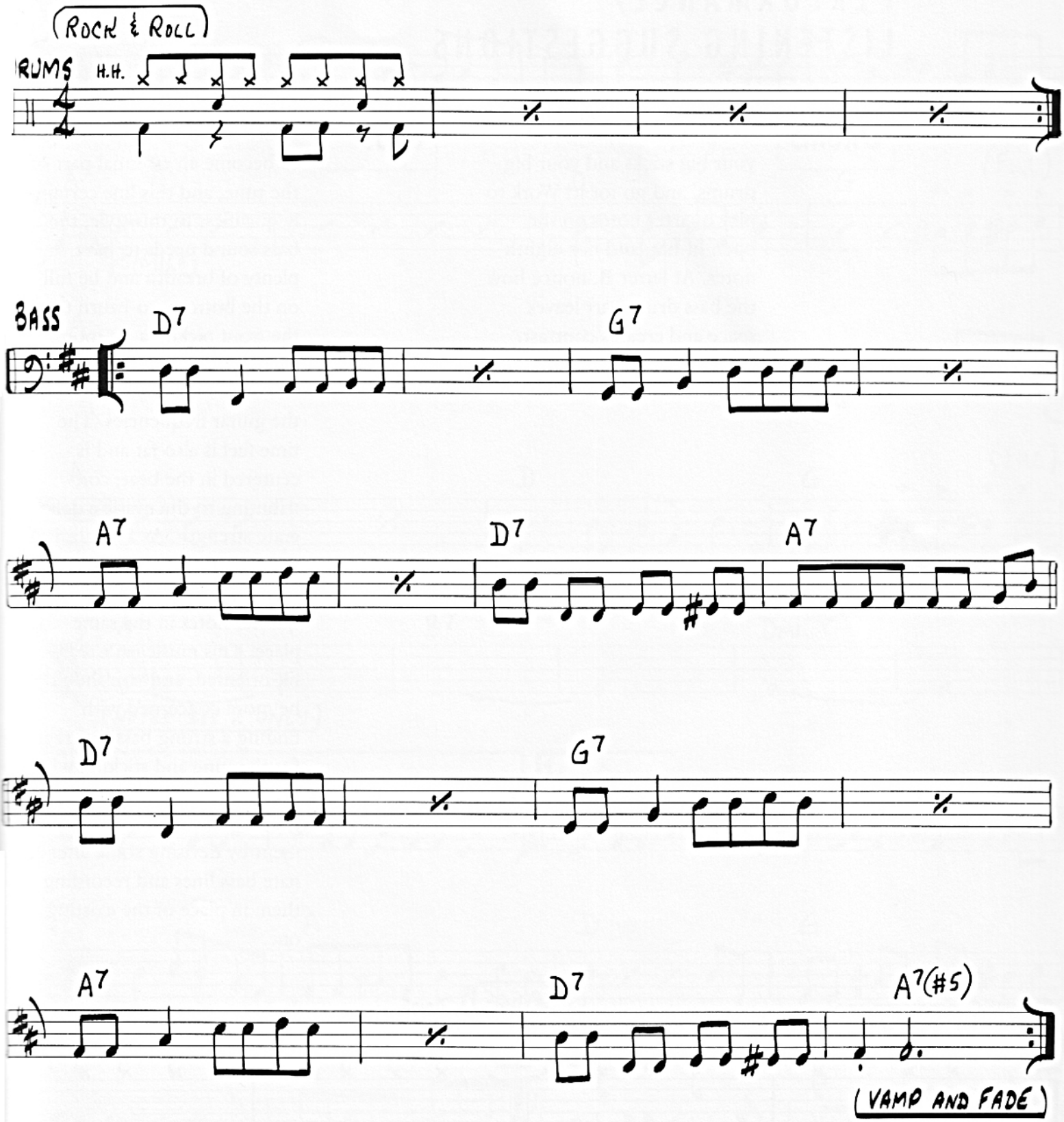
DRUMS

This track is just good old-time rock and roll. Sit back, play hard and have fun. A heavy snare on beats 2 and 4, eighth notes on the hi-hat and a simple bass drum part make up this beat. Don't let the hi-hat get too sloppy. Dig T.J. on guitar!

BASS

This track is a real sort of "down-home" rock feel. In this style, the eighth-notes are even. Notice how the bass line maintains not only the same rhythmic phrase, but the melodic phrase also does not vary (other than transposing to the subdominant and dominant pitch levels). This, of course, is all in the interest of establishing a strong, simple groove. It's enlightening to play a line like this one, where the notes and rhythms are all in place and you can channel your energies onto one focal point—the groove! It is still the most important aspect of the music, so even though this is one of the final tracks, it might actually be the best place to start.

TRACK # 18


(ROCK & ROLL)
DRUMS
H.H.
BASS
D7
G7
A7
D7
A7
D7
G7
A7
D7
A7(#5)
(VAMP AND FADE)

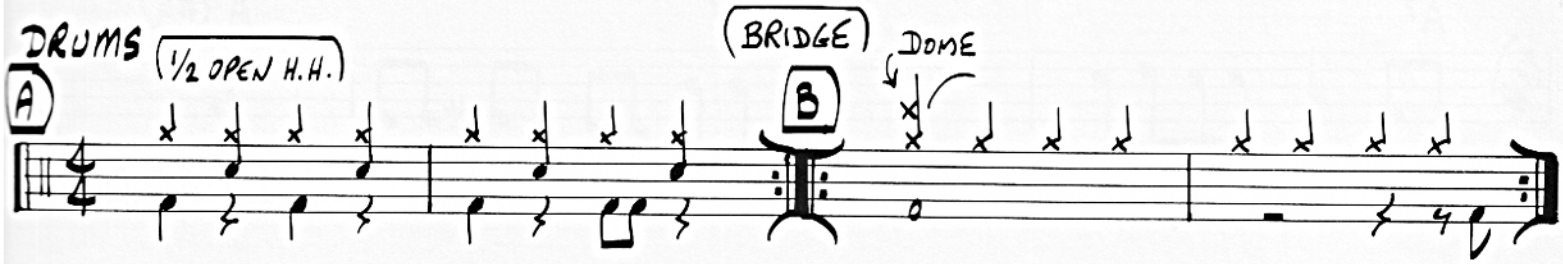
PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

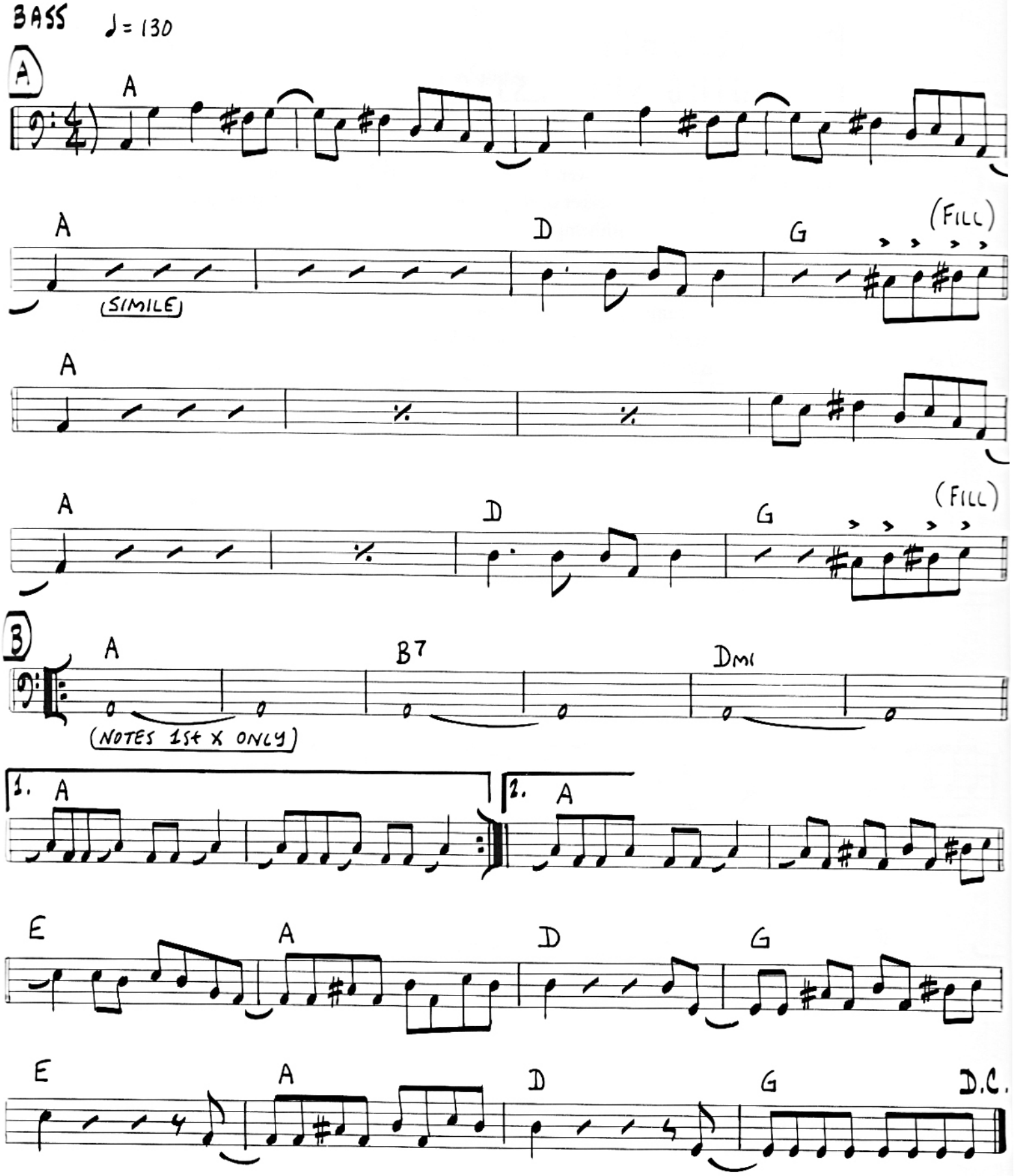
This rock track is pretty straightforward, so get out your big sticks and your big drums, and go for it! Work to play quarter notes on the open hi-hat, and not eighth notes. At letter **B**, notice how the bass drum part leaves space and creates contrast.

BASS

Many rock tunes have a bass figure that is melodic enough to become an essential part of the tune, and this line certainly qualifies. In this style, the bass sound needs to have plenty of breadth and be full on the bottom, so I turn up the front pickup a bit more. The sound is fatter and a little less defined, and complements the guitar frequencies. The time feel is also fat and is centered in the beat, contributing to the music's deliberate strength. As a result, it is imperative to be locked-in with the drummer, feeling the quarter notes in the same place. This music isn't really fill-oriented, and you should be more concerned with finding a strong bass line that fits the tune and sticking with it to really establish the groove. You might experiment by devising some alternate bass lines and recording them in place of the existing one.



TRACK # 19


BASS
♩ = 130
A
A
(SIMILE)
D
G
(FILL)
A
A
D
G
(FILL)
B
A
B7
Dmi
(NOTES 1st X ONLY)
1.
A
2.
A
E
A
D
G
E
A
D
G
D.C.

PERFORMANCE/ LISTENING SUGGESTIONS

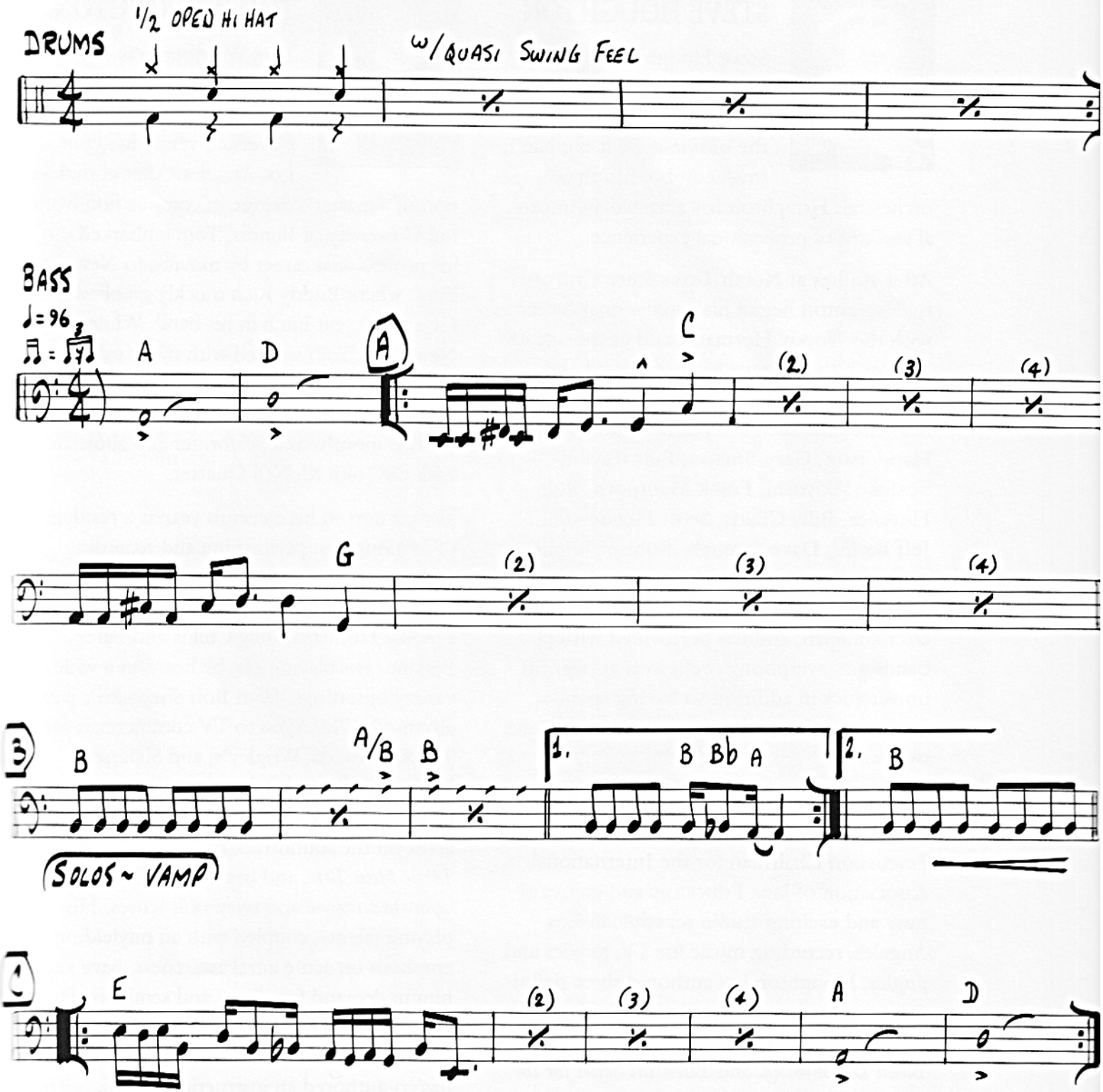
DRUMS

This track requires a lot of energy and power, so be in shape! The secret of this cut is in the hard-hitting quarter notes. There is a quasi-shuffle feel happening throughout that must be understood by the drummer, though this feel is executed primarily by the bass and guitar.

BASS

The 16th notes in this track have a swing feel based on the triplet, just as in more conventional swing music. It's important for the bass to maintain the fat, bottom foundation in the ensemble, which may necessitate "ghosting" (not articulating) some of the 16th-notes so that the line sounds full and not cluttered with multiple attacks. Again, note the absence of busy, "showboat" fills in favor of the strong groove.

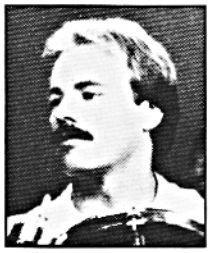
TRACK # 20



CLOSING:

We hope that playing this latest batch of styles has provided a fun and challenging addition to your continuing musical growth, and to that end it is dedicated to you all.

ABOUT THE AUTHORS

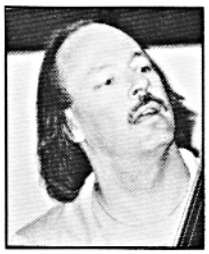


STEVE HOUGHTON

Steve Houghton is perhaps one of the most well-rounded percussionists in the business. Be it big band, small combo, fusion or orchestral, Houghton has amassed an unusual amount of professional experience.

After studies at North Texas State University, Houghton began his professional career with the Woody Herman Band at the age of 20. Since then, Steve has performed and recorded with an impressive list of jazz heavyweights such as Freddie Hubbard, Joe Henderson, Gary Burton, Billy Taylor, Toshiko Akiyoshi, Frank Mantooth, Bob Florence, Billy Childs, Scott Henderson, Jeff Berlin, Dave Samuels, Bobby Hutcherson, Art Farmer, Lyle Mays, Marc Johnson and Carl Fontana. Steve is a highly sought-after clinician, and has performed with jazz bands and symphony orchestras at over 50 universities in addition to having spent a great deal of time doing concerts and clinics overseas.

Steve is on the Board of Directors of the Percussive Arts Society, serves as the National Percussion Chairman for the International Association of Jazz Educators and enjoys a busy and exciting studio schedule in Los Angeles, recording music for TV, movies and jingles. Houghton has authored three definitive texts for jazz drummers: *A Guide for the Modern Jazz Rhythm Section*, *Studio and Big Band Drumming*, and *Essential Styles for the Drummer and Bassist*. Steve endorses Yamaha drums, Zildjian cymbals, Vic Firth sticks and Remo drumheads.



TOM WARRINGTON

Tom Warrington is one of the most sought-after electric and acoustic bass players currently living in Los Angeles. After completion of a master's degree in composition from the University of Illinois, Tom embarked on his professional career by moving to New York, where Buddy Rich quickly grabbed him for a three-year hitch in his band. While in New York, Tom worked with many other great artists including Stan Getz, Dave Liebman and Hank Jones. He also toured Europe for two months as a performer and clinician with the John McNeil Quartet.

Tom is now in his eleventh year as a resident of Los Angeles, performing and recording with a diverse list of great artists, including Randy Brecker, Denny Zeitlin, Bob Florence, Freddie Hubbard, Billy Childs and Peter Erskine. His playing can be heard in a wide variety of settings, from Bob Sheppard's jazz album *Tell Tale Signs* to TV commercials for Toyota, Honda, Wrigley's, and Shearson Lehman, where his talents as a composer-arranger are often utilized. He is a featured artist on the soundtrack of Jodie Foster's film *Little Man Tate*, and has performed on countless movie and television scores. His playing talents, coupled with an unyielding emphasis on acute aural awareness, have kept him in demand for clinics and seminars. He also teaches at the internationally acclaimed Grove School of Music in Los Angeles. Tom has co-authored an instructional book, with drummer Steve Houghton, featuring a play-along CD, titled *Essential Styles for the Drummer and Bassist* and has a series of vocal jazz arrangements published by UNC Jazz Press.

CD Enclosed!

Book Two

Essential Styles

for the Drummer and Bassist

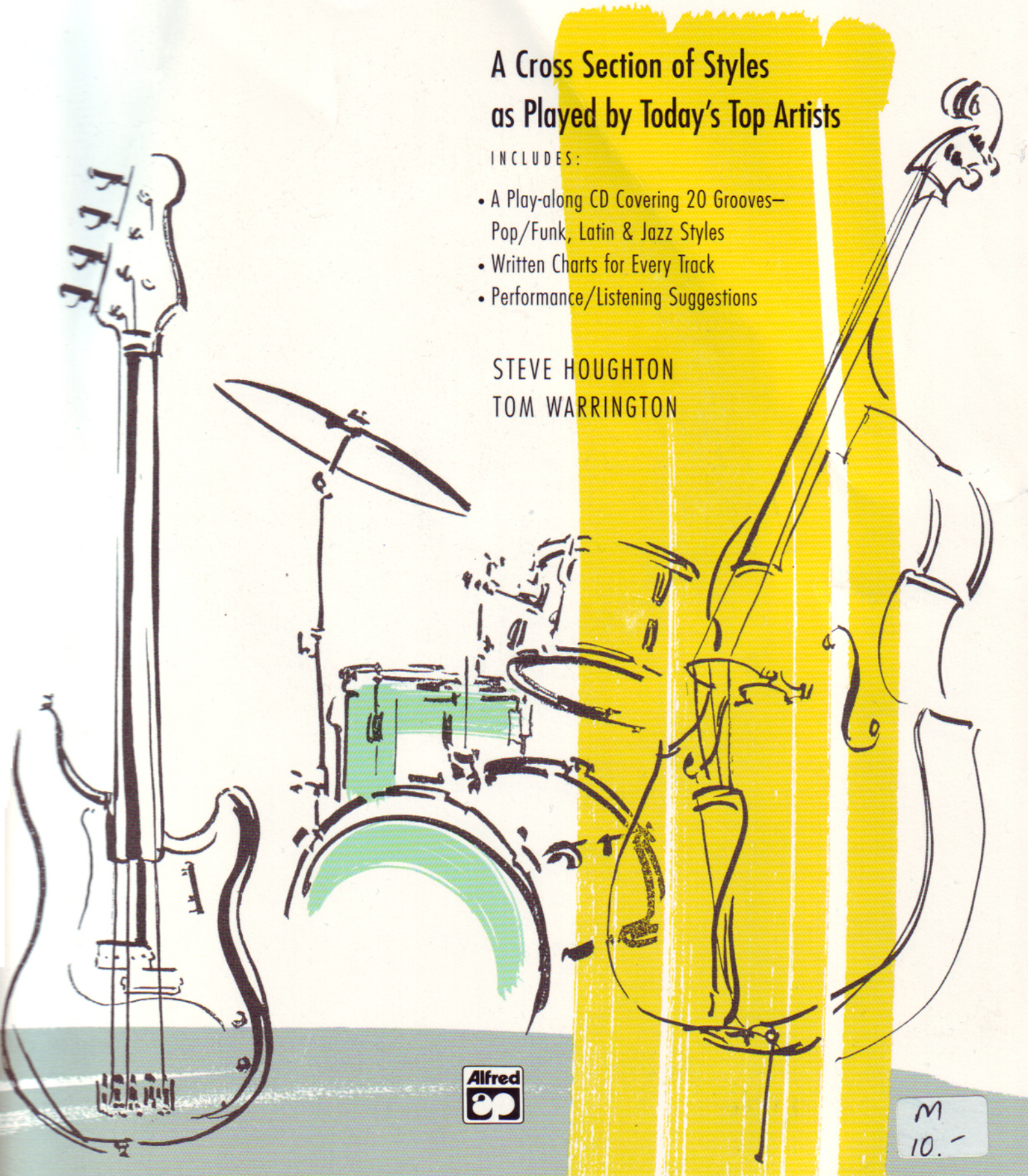
COMPACT disc DIGITAL AUDIO

A Cross Section of Styles as Played by Today's Top Artists

INCLUDES:

- A Play-along CD Covering 20 Grooves—Pop/Funk, Latin & Jazz Styles
- Written Charts for Every Track
- Performance/Listening Suggestions

STEVE HOUGHTON
TOM WARRINGTON



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